HINDU CULTURE

IN

GREATER INDIA

SWAMI SADANAND

Rs. 2/-

GREATER INDIA is a name given to a group of countries and islands, known as Indo-China, Malaya, Siam, Burma and Ceylone. Hindu culture flourished, in all its glory, in these countries and islands for centuries together. In some of them it has survived the ravages of time even to this day. The history that our ancient fore-fathers made in these countries, far away from their native-land, forms a glorious chapter in the cultural history of the Hindu race. From the first century of the Christian Era onwards bands after bands of Hindu colonists spread east and south-east, reaching as far as Philippine islands. In those ancient days Hindu missionaries, inspired by the lofty ideals of Arya Hindu Dharma, travelled to distant lands to preach the message of Hindu Dharma. Our merchants and traders sailed on ocean-going ships, built in India, to remote parts of the world to carry on trade and commerce with other nations. Our artists and scholars, our Brahmans and Sanyasins, went out in groups, large or small, to establish cultural contact with the other nations of the world. The traces of these cultural contacts are still found in abundance, scattered all over in those countries. This book presents to the readers an interesting account of these cultural contacts with Bali, Java, Sumatra, Borneo, Cambodia, Annam, Malaya and Siam, in the various chapters that follow.

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SWAMI SADANAND

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ALL INDIA ARYA (Hindu) DHARMA SEWA SANGHA,

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A Word to the Readers.

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HINDU CULTURE
IN
GREATER INDIA

How many Hindus of the present generation know that there was a period in the course of the long history of India, when our ancient forefathers as pioneers of civilization, taught culture and civilization to many countries of the world. They were advanced not only in things pertaining to sprit such as religion, philosophy and metaphysics, but they were ahead of other nations in such practical things of the world as art and industry, trade and commerce, language and literature, politics and administration. In those days Hindu missionaries inspired by the lofty ideals of Arya Hindu Dharma went out, crossing seas and mountains. to distant lands to preach the message of Hindu Dharma. Our merchants and traders sailed on ships, built in India, to remote lands to carry on trade and commerce with the outer world. Our artists and scholars, our Brahmins and Sanyasis, went out in large and small groups, to spread Hindu culture and to establish cultural contact with the other nations of the world. The traces of these cultural contacts are still found in abundance, scattered all over in those countries.

There was an unprecedented wave of missionary enthusiasm among the Hindus during the period of Ashoka. His missionaries went to all the different countries of the world—to Syria, Egypt, Macedonia, Cyrene, Epyrus, Central Asia. Ceylone, Burma and Siam, carrying the message of Buddhism to those countries. Later on Buddhism penetrated through Nepal aud Tibet into China, Korea and Mongolia. The cultural contact between China and India was specially remarkable. With the spread of Buddhism in China, there began a long succession of pilgrims and scholars who travelled between India and China for about a thousand years. They travelled by the land route across the Gobi desert and plains and mountains of Central Asia and over the Himalayas.

Many of them, both Hindus and Chinese, perished on the way, but they were never daunted by the difficulties. There was another route by sea via Indo-China, Java, Sumatra, Malaya, and the Nicobar Islands.

The earliest record of a Hindu scholar's visit to China is that of Kashyap Matanga who flourished in the first Century of the Christian Era. Later on followed many noted Hindu scholars accompanied by groups of monks and disciples. These Hindu scholars who went to China, not only carried many Samskrit manuscripts with them and translated them into Chinese, but some of them mastered the Chinese language so thoroughly well that they wrote original books on Buddhism in the Chinese language.

Likewise many Chinese pilgrims and scholars in quest of knowledge and truth came to India. Among them the best known are Fa-hien, Huan-tsang and Itsing. Fa-hien came to India in the fifth Century. He lived here for a number of years and studied at Pataliputra University. He has left a very useful and interesting record of what he saw in India in those days. Huan-tsang, another Chinese pilgrim and scholar, came to India in the 7th Centuary when Harsha ruled in India. He travelled through the Gobi Desert and Central Asia and crossed the Himalyas into India. He tells us of the Buddhist rulers in Central Asia and of the Turks there who were ardent Buddhists. He travelled all over India and spent many years at the famous University of Nalanda. It is said that this University attracted as many as 10,000 students and monks from every corner of the country. Huan-tsang studied there for a number of years and later on became Vice-principal of the University. He returned to China via Central Asia, carrying a large number of Samskrit manuscripts with him. From his account we gather a vivid impression of the wide sway of Buddhism in those days in Khorasan, Iraq, Mosul and right up to the frontiers of Syria.

Soon after Huan-tsang, yet another famous Chinese pilgrim made the journey to India in quest of religion. His name was Itsing. It took him nearly two years to reach the Indian port of Tamralipti, modern Tamluk, at the mouth of the river

Hooghly. He came by sea and stopped for many months in Sumatra, an island in South-east Asia, to acquire a knowledge of Samskrit there, before arriving in India. Itsing also studied at Nalanda University for a long time and carried back with him several hundred Samskrit texts of great value.

With the decay of Buddhism in India, however, this cultural contact between India and China gradually faded away. But the effect of this contact lasts to this day. An overwhelming majority of the people of China are adherents of the faith, preached by Lord Buddha, which is another form of ancient Arya Hindu Dharma and as such they are Brothers-in-faith to us, and we can claim them as our brothers.

Besides China there were various other countries in the mainland of Asia as well as several islands in the ocean adjecent to Asia, where Hindu culture flourished in all its glory for centuries together. In some of them it has survived the ravages of time even to this day. The history that our ancient forefathers made in these countries far from their native land, forms a glorious chapter in the cultural history of the Hindu race.

Our cultural contact with the countries of South-East Asia. also called Greater India, was specially remarkable in many respects. From the first Century of the Christian Era onwards, bands after bands of Hindu colonists spread east and south-east reaching Ceylone, Burma, Malaya, Java, Sumatra, Bali, Borneo, Siam, Combodia and Indo-China. Some of them reached as far as Philippine Islands. Even as far as Madagaskar the influence of the Hindus is still traceable in the languago spoken there which has a good admixture of Sanskrit words in it. It must have taken them several hundred years to spread out in this way. But the most remarkable thing about these adventures of the Hindus was that they were mostly encouraged and organized by the Hindu Rulers of the time. These colonies and settlements founded by the Hindus were situated, as a rule, on important trade routes and on those points which had stratagical value. The very names that were given to these settlements were old Indian names. Thus for example Combodia of the present

day was given the name of Kamboja, which was a well-known town in Ancient India, in Gandhara or Afghanistan, which then formed a part of Hindustan.

These countries of the East to which the Hindus of the ancient past were led by their missionary zeal and adventurous enterprize, have been mostly referred to in ancient Samskrit works. Java has been referred to as "Yava Dvipa". The island of Bali was named after the Demon King Bali of the Puranas, Siam or Thailand has been mentioned as Shyama, Kambodia as Kambuja or Kamboja, Sumatra as Suvarna Dwipa or Shri Vijaya, Borneo as Varuna Dvipa and Malaya Peninsula as Malaya Dvipa. In ancient Samskrit works there are references to many other countries, but it is not always easy to identify the names given in them. The old stories in Samskrit and Pali contain many accounts of sea voyages by the Hindus of those days. That there was regular maritime intercourse between India and the Far East as early as the first Century A. D., is proved by both Greek and Arab accounts. The Hindus were expert ship-builders and ship-building was a well-developed and flourising industry in ancient India. For full one thousand years in the early part of the Christian Era, India's trade spread over a very wide area and a large number of foreign markets were entirely in the hands of Indian merchants. Spices and many other things were exported from India to the West on Indian ships, and gold flowed from Rome to India in exchange for various luxury articles. Cloth industry in India was specially a flourishing industry in those days. India manufactured cloth from the earlist timses, long before other countries knew how to manufacture it. Indian cloth went to distant countries. Silk was also manufactured in India from very early times. Hindus were very expert in those days in the art of dyeing cloth. They had discovered special methods for the preparation of fast dyes. Indigo was one of such dyes. The very word indigo is of Indian origin. It was perhaps this knowledge of fast dyeing that was greatly instrumental in expanding the trade of India with foreign countries. Indian steel and iron were also in great demand in foreign countries.

The Hindus in those days were bubbling over with energy and spread out far and wide. Wherever they went they carried with them not only their religion, but also their art and architecture, language and literature, social customs and methods of government. Hindu civilization was imbibed in a special degree by the countries of South-East Asia. There were great centres of Samskrit learning in those countries. The names of the rulers of the many states and empires that arose there were purely Hindu and Samskrit. State ceremonies were all Hindu ceremonies and were conducted in Samskrit. The officers of the state bore old Samskrit titles and designations. These titles and designations are still found not only in Siam or Thailand but in Muslim states of Malaya. The old literatures of countries in Indonesia are full of Hindu myth and legend. The dances of Java and Bali were derived from India. Bali is even to this days a Hindu country and its people follow Hindu religion in a purer form than we do in India. The Phillipines and Combodia derived their art of writing from India In Cambodia numerous Samskrit words were taken over with slight variations. Even new the civil and criminal law of Cambodia is based on the laws of Manu.

But it is in the art and architecture of these countries that the influence of Hindu culture and civilization is specially remarkable. The old monuments and wonderful temples of Borobudur in Java and Angkor in Cambodia (Indo China) show the extent to which this influence had penetrated the life of the people in these countries. The Borobudur temple where the whole life story of Buddha is carved in stone, is one of the architectural master-pieces of the world. It is a Buddhist temple and is a purely Hindu enterprise. At other places in Java are carved in stone the legends of Vishnu, Rama and Krishna. As for the Angkor temple which is dedicated to God Vishnu, it stands to this day as one of the wonders of the world. If not the biggest it is perhaps one of the biggest temples of the world. Incidents and events described in the Ramayan, Mahabharat, Harivamsa and other Puranas have been wonderfully engraved on the stone walls. Even after seeing this vast temple for four

days continuously one's impression is that he has seen very little of this huge temple. Round the great temple of Angkor is a vast area of mighty ruins with artificial lakes and pools and canals and bridges over them and a great gate dominated by a vast sculptured head with a lovely face and a fascinating smile. This whole architectural combination is the brightest example of the Hindu architectural genius.

In the days of her glory India was a mother country to so many countries in East and South-East Asia. The following chapters of this book will present to the readers an account of how the Hindus of ancient India spread their culture & civilization, propagated their faith and belief & carried the message of peace and happiness to the countries of South-East Asia. These monograms on the various countries of Greater India which the readers will find in the succeeding pages, have been written by Swami Sadananda' a Bengali Sanyasin, who has earned competence to write on this subject not only by his painstaking investigation into the History of Greater India but also by his several visits to its various constituent parts, like Java, Bali, Sumatra, Annam, (Champa), Cambodia, Siam etc. He deserves the grateful thanks of every lover of Hindu culture for his disinterested labour in this field.

JANARDAN BHATT

HINDU CULTURE
IN
BALIDWIPA.

Situation And Population

The island of Bali is about 2243 square miles in area and bounded on the North by the Java Sea, on the East by the Straits of Lombok, on the South by the Indian Ocean and on the West by the Straits of Bali. Its population is about 15,00,000. Bali lies very close to Java, to the East of it. One can reach Bali within eight days, by taking a ship to Singapore from an Indian port and thence to Bali by a Dutch steamer.

Bali derives its name from Bali, the demon King of Indian mythology who was famous for his charity. He had his seat here. There is reason to believe that Bali was not an island then, but formed part of a submerged continent and was thus connected by land with India.

An average Balinese is an innocent devout individual. The Balinese believe and presume that every Indian is a Hindu and is well-versed in Sanskrit. Whenever they come across any Indian traveller—a casual visitor—they evince great delight in meeting him. Unfortunately, Hindus having lost their expeditionary spirit, most of the Indian travellers who visit Bali, are non-Hindus and the Balinese are painfully surprised to learn that these Indians do not know a word of Samskrit. They then get confused and wonder whether India which was the seat of Hinduism, does or does not retain a considerable Hindu following.

Predominance of Hindus in Bali

The island of Bali bears witness to the missionary activities of the ancient Hindus. At a distance of three thousand miles from India, cut off by a vast stretch of water, Bali is still, to this day, a stronghold of Hinduism. All its inhabitants call themselves Hindus. It is surprising to see how

the Balinese continue to be Hindus when on all sides they are surrounded by peoples who allowed themselves to be converted to Christianity & Islam. For several centuries in the past their link with India has been totally cut off.

All this time there has been absolutely no communication between the home of Hinduism, namely India, and its far-flung solitary out-post Bali. Waves after waves of foreigners in the Pacific submerged Hindudom in the Far East, but Bali still stands aloft proudly waving the banner of Hinduism. Perhaps the islanders of Bali are more devout Hindus and retain Hinduism in a purer form than we do. Balinese are of Indian descent. Their graceful features and alluring complexion are convincing evidence of the same. Their women-folk are famous for their beauty. Their culture and race is totally different from that of the Arabs who converted them to Islam. In their desire to preserve and maintain the cherished faith and culture of their ancestors, the Balinese have jealously guarded against Islamic inroads for these years. With the exception of a handful of Bali-slums the whole population consists of staunch Hindus.

Traces of Hindu Culture in the Customs of the People

The Balinese have the same hereditary idea of caste system as Hindus have in India. They show the same reverence to their versions of the Mahabharat. They perform all the ceremonies & sacraments as of old. Their mode of dress is perhaps the same as was prevalant in the time of Mahabharat. Their conception of heaven and hell is based on the doctrine of Karma. Their attitude regarding the life beyond death is inspired by the teachings of the Upnishads. The poorest Padanda or priest still receives the homage of the richest prince. They celebrate the adventures of the heroes of the Epics. The islanders being Saivas by creed, the Sivaloka constitutes their ultimate goal. The same principle of merits and demerits of the present life governs the transmigration of the soul in whose immortality they have an unshakable belief. The four Vedas & the Geeta are honoured by them as sacred and authoritative books as in India. They do not bury their dead, but cremate them as we Hindus do in India. Mantras are

HINDU CULTURE IN BALI

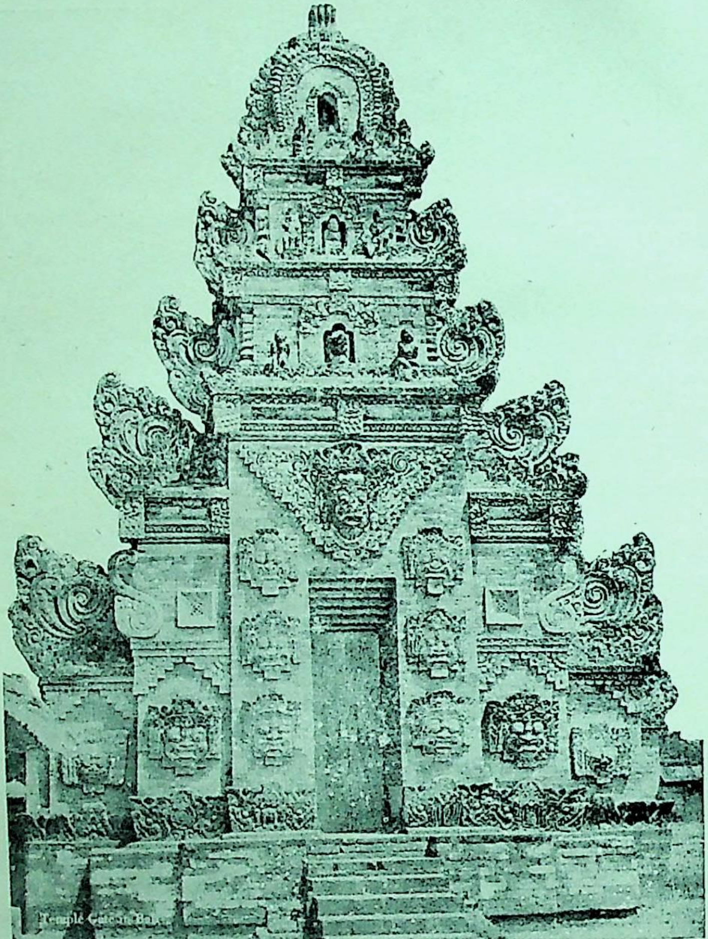


Balinese family of High Caste

Sri Lakshmi Printing Press.
Delhi.

By the courtesy of K. P. M

HINDU CULTURE IN BALI



Temple gate near Singhraja

Sri Lakshmi Printing Press, Delhi.

By the courtesy of the Netherland Information Bureau.

chanted by the priests at the time of cremation, as is done in India. The dead body is put on a pyre of wood. Then the pyre is set fire to & the ashes are collected the next day & thrown into the river or sea. A kind of Shraddha ceremony is also performed by them.

The place of religion in the life of the Balinese

Religion has no separate existence in the life of the Balinese. It is finely interwoven with his daily life, and it is very difficult to distinguish it from his social activities. Nothing happens to him which has no spiritual significance to him. Even his pleasure is bound up with it, as he cheerfully devotes his leisure hours to dances, held in honour of the God of gods, the silver-white Siva Sankara.

Hindu gods and goddesses worshipped in Bali

Hinduism in its popular form is cherished by the people. The Tani or peasant in the field has altars devoted to the gods of rain, harvest and the Sun. The latter is considered as a manifestation of Siva. The goddess 'Sri' who is the divine consort of Vishnu has a prominent place in the harvest festival and Ganesha, the god of success is also revered. Vishnu with his Garuda, the Tortoise who held up the Vedas in the Deluge, the Ananta Naga who represents the divine couch, are all to be found in their proper places. Most of these attendants are carved along with Nandi and bull of Siva on the entrance columns of a temple. They keep watch against the evil spirits who try to destroy the sanctity of the place. Siva's divine consort is Ranada; she is on her war path and represents the spirit of destruction and recreation. Her conception has been exaggerated and she is represented by an old woman with long protruded tongue, tusk-like teeth and elongated nails, yawning to swallow up all that is senile and decaying. The Red Brahma on his sacred Hamsa lends colour to the portals of every house, but it is Siva who is primarily worshipped.

Temples in Bali

As one enters a Balinese temple one finds two columns on either side of the gateway, exact facsimile of each other. They are huge

and tall, carved often with figures of lesser dieties and present a spectacle of enormity. There is a temple in Singharaja the entrance of which displays some of the finest embossed work one could desire to come across in any land. It is a flowery orientation which works all the way up to the topmost parapet where rests a Garuda with his wings spread. The temple generally consists of open courtyard partitioned by high walls into three sections, the innermost containing the divine Vedi. The stone foundation to the altar is quite high and in many temples dedicated to Hara; the sacred bull is chiselled in a resting posture on either side of the portico. The roof of the Vedi is often thatched and the wall that forms the background of the throne of the Vigraha, is decorated with works of art.

Festivities in Bali

On a feast day which generally celebrates the birth of a god or the bringing in of the harvest from the field, offerings consisting of various fruits and rich pastries are arranged tastefully in piles of considerable height. They are brought into a temple by women on their head; they enter the innermost court-yard to the accompaniment of music where they deposit their offerings on splayed bamboo receptacles. Menfolk carry long-handled multicoloured sunshades which they pitch to the ground to protect the offerings from the Sun.

The Puja in Bali

The puja is quite similar to ours.. The 'Abhisheka' ceremony begins with the removal of faded flowers of the previous day from the Vigraha which is then bathed in holy water and covered with the paste of white Chandana. Fresh garlands are heaped upon it and 'Naivedyas' are arranged. The conch is blown, the gong is sounded, the little bell in the hand of the Padanda or priest tinkles as he waves the lighted five-lamp before the Diety. The smell of incence and flower blends with the 'Ahuti' and creates a proper atmosphere for worship. In the midst of music the offerings are carried one by one to the altar and are blessed by the priest. When they are returned to their receptacles the priest distributes the 'Charanamrita' to the mass and all fall on their knees in their silent thanksgiving. Men bare their heads, while women pay no attention

to costly dress and along with childern fold their palms and bow before the god. A solemn grandeur reigns as they rise and file back mutely with their offerings to their respective homes.

Formation of Mudra in Pujah.

A Balinese priest does not consider any part of the Pujah of the Hindu gods and goddesses to be duly accomplished unless it is accompanied by proper Mudra or interweaving of palms and fingers in prescribed forms. It is highly diffcult to convey any idea about the formation of these Mudras to persons who have not seen them. The nail of each finger on the left hand of the priest is generally pretty long. But nails of the right hand are not allowed to grow long in this way. A priest is easily recognised at very first sight from the long nails on his left hand.

Articles of worship such as lamp-stands and receptacles for flowers, rosary bead, sandle paste for besmearing, holy water etc. are kept tidily on a wooden pedastal in front of the priest, when he sits down for Pujah. After placing flowers on the tip of his two ears and inserting some of them into the locks of his hair, he takes up the rosary bead and lights the lamp. When fragrant smoke begins to emit from the lamp the priest commences the Pujah. He dedicates offerings to particular gods and goddesses, reciting mantras. In picking up every article of Pujah from its receptacle and offering it to the deity the priest practices Mudra.

The Holy Dances

As the evening proceeds the preliminaries for the holy dance are made. The dance is mostly held under a spreading Vata tree, which the Balinese holds in revernece like ourselves. The Dancers proceed to the altar, where they are initiated with, 'Tilaka' and 'Chandana' and receive 'Charanamrita' with the blessing of the priest. The spacious courtyard of the temple serves as the stage, the Vata tree as the background and the star-lit sky (or moon-lit as the case may be) as the canopy of their play. Torches and lamps are lighted and the musicians with their 'Jalataranga and Rabab'

squat themselves on bamboo mattings, while the dancers group themselves in the front till the music takes up the overture. It begins on the lower key and slowly rises in volume. Its cadence depends on the soberness of the depiction and supplies the interpretation to the 'tableaux vivant'; the graceful movement, the lithesome poise, the flexible swerve, and the attuned steps, all bear testimony to prefection the Balinese have reached in the histrionic art. The classical side to the show is supplied by the Mahabharata, the source of inspiration being the 'Tandava' Nritya of the Nataraja.

The Conception of Paradise.

Ordinarily the Balinese Paradise is only a repetition of Bali of this earth. For, only the most meritorious are reborn in Bali. But the higher school of thought holds that abode of Siva can only offer repose and calm to a mind which has conquered all the sensual desires and longs for the final dissolution from the bondage of rebirth.

The Houses in Bali

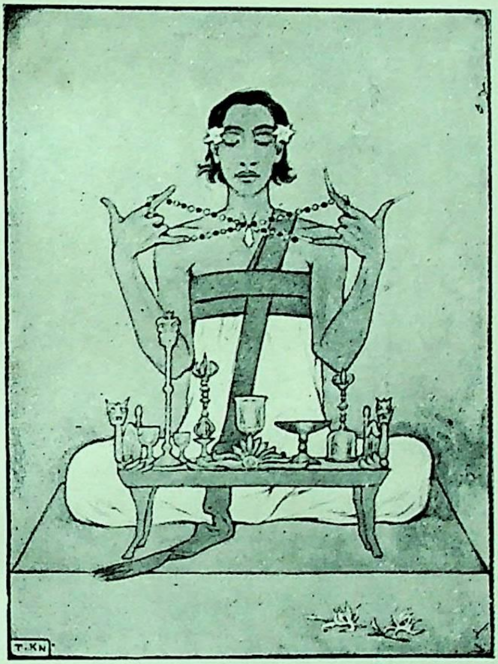
Most of the houses have temples attached to them where every body can enter and offer prayers to the presiding deity. Thus the Brahmin, the Kshatriya, the Vaisya, the Sudra, all have a right of entry to a temple, whether private or public, and let us sincerely pray that the Harijan question may never arise there.

The Balinese Villages

The island of Bali sparkles with beautiful landscapes. Villages lie in the midst of these landscapes and can easily be distinguished by pagoda-like spires of the 'Dessa' temple. Village temples resemble the temple of Bhatgaon in Nepal. If the surrounding fields did not bear the handi-work of cultivators, one would think that they were all asleep, so quiet and solitary they appear.

The People

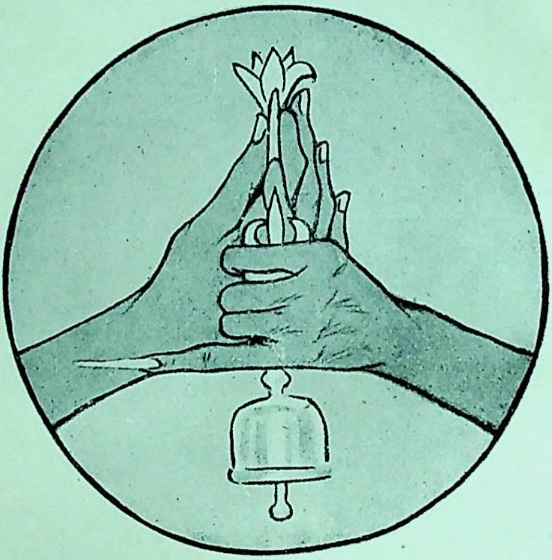
Men and women labour hard and have well-made bodies. The children are taken good care of and from their childhood they display their artistic temperament which is in keeping with their picturesque surroundings. Their wood-carving, their stone



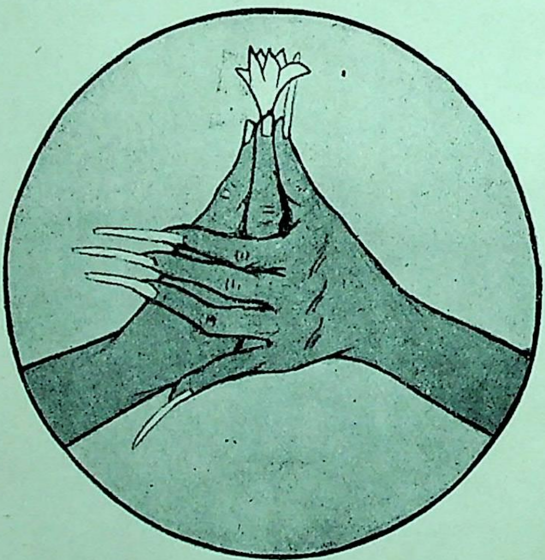
Mudra

By the courtesy of Tyra De Kleen's Mudras of Bali.

Sri Lakshmi Printing Press, Delhi.



Mudra



Mudra

By the courtesy of Tyra De Kleen's Mudras auf Bali.

Sr. Lakshmi Printing Press, Delhi.

masonry, their sculpture and pottery and their art of weaving gold and silver cloth are really admirable. The stone work of the temple is liable to wear out soon because of the softness of the material. Temple building is not a lost art to them, but is continually improving, as new temples are being constructed every now and then.

The Flora of Bali.

Thrice in the year the land yields paddy and all the twelve months round one gets fruits and vegetables of all descriptions. The mango that grows here is of 'Kancha mitha' variety. As to flowers it is a veritable paradise. Like birds they are of various colours, often extremely gorgeous. We have 'Champaka' and 'Camphor' trees growing side by side with dates and palm. The palmyra groves often extend to the sea line. The Chandana wood is mainly used for the 'Homa' and the sawdust from it goes to prepare the incense for the Puja.

The Soil of Bali.

The soil being of volcanic origin is fertile, the abundance and the regularity of the equatorial rain greatly facilitate the tilling of land. The close proximity to the sea and a range of high hills in the centre render the climate equable, and it is no wonder that the Balinese religion pictures the coming back of the meritorious deceased to Bali once more.

Relics of Hindu Civilisation and Culture in Bali.

Excepting very few research Scholars, hardly any educated Indian takes any interest in the immensely rich relics of ancient Indian Civilisation and Culture that lie scattered over a vast tract of country, stretching from the Malaya Archipelago to New Guinea, including of course, Indo-china, Sumatra, Java, Bali and other Pacific islands.

Of the two islands—Java and Bali, Hindu tradition has been kept purer in Bali and special Hindu features still survive in the religious practices and puja of this island, though it has been cut off from Hindu influence for at least six or seven centuries. These relics clearly point out the great supremacy attained by Hindu religion and culture in these far-off countries.

There is historical evidence to show that the great Saiva restoration that took place in Java occurred after 863 A. D., at the end of the reign of Sailendra Dynasty. There are also reasons to hold that the revival of Hindu Culture took place by that time in Bali also. But the Hindu tradition, as we have already remarked, has been preserved in a purer state in Bali. In the religious practices of the people there is an intricate mixture of Saiva and Tantric rites and rituals with their older forms of Surya worship. I shall now very briefly mention some of the most importent elements of Hindu Culture that still survive in the religious practices and liturgy of these distant islanders of Bali. For the convenience of readers, they are given hereunder in a serial order:

(1) Presence of Pranava and Pranayam in the Balinese liturgy—Even the most intricate Tantric Sadhanas have crept into the liturgy of these islanders; as for instance, rules for regulating breath so as to awaken Kundalini Sakti that sleeps in the lotus within us.

(2) Tripurusa—Indian Trinity of Brahma, Vishnu and Maheshwara, symbolising Sristi, Sthiti and Pralaya (Creation, Preservation and Destruction). This trinity has been largely represented in Javanese and Balinese architecture and sculpture There is, however, differance in their representation with that of India. Tripurusa has been reprsented in the architecture of Bali and Java in the following order:—

Middle — Siva,
Left — Vishnu,
Right — Brahma.

(3) The Balinese have adopted the Pauranic account of the Creation under the Caption of Pradhana-Purusa-Samyoga i. e. union between Purusa and Prakiriti as we find in the Puranas. Purusa is the male and Pradhana is the female principle and the cosmos has originated from their Union. This union between Purusa and Pradhana has been represented in old Javanese sculpture as Ardhanariswar.

(4) The Philosophy of Trisakti—Sattwa, Raja and Tama,

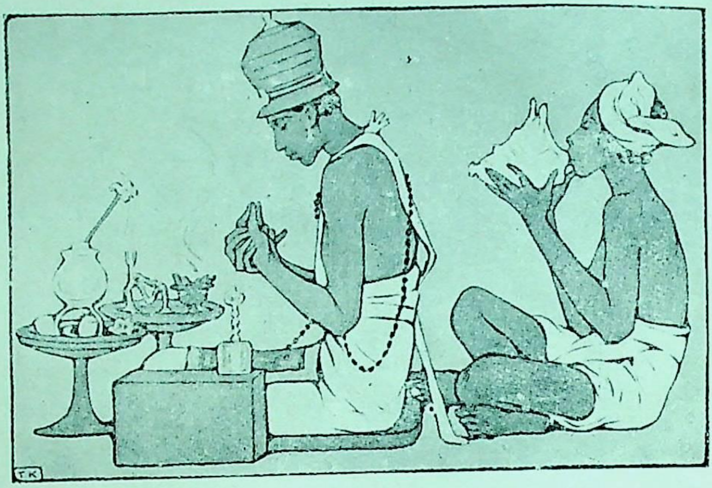


Mudra



Mudra

By the courtesy of Tyra De Kleen's Mudras of Bali.



Mudra

By the courtesy of Tyra De Kleen's Mudras auf Bali.



Painted Cloth

Sri Lakshmi Printing Press.
Delhi

By the courtesy of K. P. M

(5) Panchakshara—means the five syllables of the Mantra "Namah Shivaya".

(6) Panchabrahma—denotes the initials of Siva's five faces ;— S (Sadyotjata), B (Bamadeva),, T (Tatpurusa), A (Aghore) and I (Ishana).

(7) Dasendriya, Navadvara, Pancha Bhuta have been used exactly in the same sense as in Samskrit.

(8) Presence of Hindu traditions and fables—such as Rasa or Mercury is regarded to be the semen of Siva.

(9) The daily religious practice of the Balinese known as Surya Sevana, at once rouses the curiosity of even a casual visitor. Prominent features of an Indian Puja are observed in Surya Sevana and all ceremonies connected with it are accompanied with Mantras, in most of which Samskrit is distinctly recognisable. The Samskrit element of some of the Balinese liturgy is fairly good.

(10) The influence of the epic heroes of the Mahabharata over the Javanese and the Balinese is very deep. But it should be admitted that Mahabharata exercises a deeper and a more living influence upon the Javanese people. Here the whole people, including even the Moslems, find in the heroes of the great Hindu epic their own glorious Javanese ancestors, look upon the virtues of these characters as their ultimate aim, sit for whole nights, listening with rapt attention to the tales of the sacred epic, and looking with absorption at the representation of it in the Wayang Orang i.e. puppet show. And it would not be out of place here to mention that from the earliest time of Hindu migration to these Pacific Islands the two great epics, the Ramayana and the Mahabharata, had exercised a deep influence upon the people obviously by their highly entertaining narrations and fascinating stories, and their influence was so deep and abiding that these epic stories have repeatedly found their expressions in the architecture and sculptural art of these islands. In time, popular story books, based upon these epic tales came to be written in the language of the people. The

oldest of these story-books is Arjuna Vivaha, composed during the reign of King Erlanga (1010—1042 A. D.) The great epic of the Mahabharta exists in old Javanese prose. There are, as in India, collections of advice known as Sivopadesha.

(11) Is is also said that the Padandas or preists in Bali have preserved the four Vedas. Competent authorities have stated that what is known as Veda in Bali is something quite different from the Indian Vedas. The fact that the priests in Bali use words Veda and Chaturveda has misled many. What the Balinese mean by Veda is but a compilation of secret Mantras (Rahasya)-

(12) Even a cursory glance at the religious practices and liturgy of the Balinese will show how they are replete with Hindu rites and rituals. It should also be remembered that the Hindus and Hindu ideas too began to undergo slow changes by the absorption of indigenous native elements in the course of ages, though the recent discoveries have proved that with the first influx of Hindu Migration, the connection between the Archipelago and India did not end, but the contact with India and with Greater India had been close through several centuries.

Balinese Language

The Language they speak is akin to the Malai language, but it has many Samskrit words in it. There are many Samskrit scholars in Bali. Especially their Brahmins are mostly Samskrit Pundits. The Swayamvara form of marriage still prevails in Bali. According to this system, a well grown-up, cultured and accomplished girl chooses a bridegroom for herself out of several suitors. We must send some good Samskrit scholars to Bali to study in detail ancient literature, customs and manners to be found there.

Bali—a Worthy Place of Pilgrimage

This study will throw light on many dark corners in ancient Indian history. It is possible that we might find therein, more information regarding Kalidas, Vikramaditya and

HINDU CULTURE IN BALI

HINDU CULTURE IN JAVA



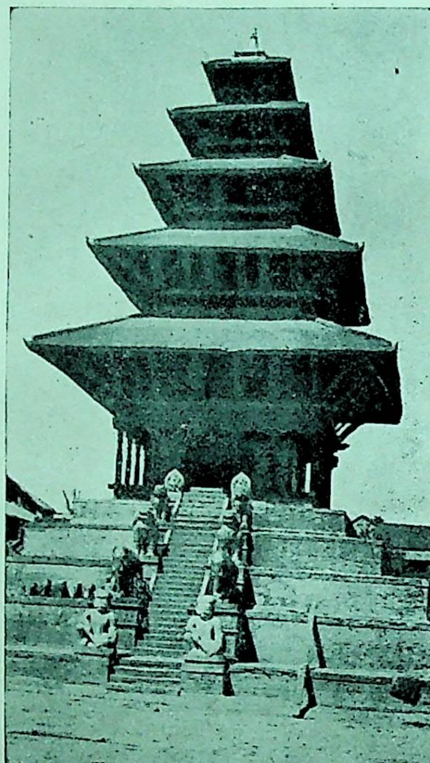
Village Temple

By the courtesy of the K. P. I.

Sri Lakshmi Printing Press, Delhi.

HINDU CULTURE IN BALI

HINDU CULTURE IN JAVA



Nayatapole Temple Bhatgaon in Nepal

Sri Lakshmi Printing Press, Delhi.

other personalities of ancient India whose glorious careers, are shrouded in deep mystery. We can also reasonably expect to get more and detailed information regarding the Mahabharat & the Ramayan.

A set of Indian artists such as sculptors, painters, dancers and musicians must also be sent to Bali to study the ancient Indian art, as it is preserved there, We hope, all those interested in the revival of ancient Indian culture will take up the matter seriously. Bali can justly be regarded as a rich & unexploited mine of ancient Indian literature, art, culture and civilization. Why not we all add Bali to the existing places of Pilgrimage, for it is a fountain of all-round pleasure to all alike.

Sanskrit Texts From Bali

शिवस्तवः

ॐ नमः शिवाय शर्वाय देवदेवाय वै नमः ।
रुद्राय भुवनेशाय शिवरूपाय वै नमः ॥

त्वं शिवस्त्वं महादेव ईश्वरः परमेश्वरः ।
ब्रह्मा विष्णुश्च रुद्रश्च पुरुषः प्रकृतिस्तथा ॥

त्वं कालस्त्वं यमो मृत्युर्वरुणस्त्वं कुवेरकः ।
इन्द्रः सूर्य्यः शशाङ्कश्च ग्रहनक्षत्रतारकः ॥

पृथ्वी सलिलं त्वं हि त्वमग्निवायुरेव च ।
आकाशं त्वं परं शून्यं सकलं निष्कलं तथा ॥

असुराणां पतिस्त्वं हि देवानां त्वं पतिस्तथा ।
उमापतिः पशुपतिर्देवानां सदसः पतिः ॥

उमाङ्के संस्थितो यश्च कर्त्ता हर्त्ता करोति यः ।
त्वमेव देवदेवेशः कर्म कृत्वा महाशिवः ॥

अभक्षभक्षणश्चैव सुरापानमदान्वितः ।
युवतीरतिसंयुक्तः सन्ध्याभ्रष्टे तु संयुतः ॥

एतानि सर्वकर्माणि यः करोति महाशिवः ।
अस्य हिं ताण्डवं नृत्यं युद्धं च कमनं तथा ॥

कफमेदयुतच्छुक्रं पुरीशमूत्रसंयुतम् ।
एतानि सर्वकर्माणिः यः करोति महाशिवः ॥

अशुचिर्वा शुचिर्वाऽपि सर्वकामगतोऽपि वा ।
चिन्तयेद् वमीशानं स वाह्याभ्यन्तरः शुचिः ॥

नमस्ते देवदेवेश ईशान वरदाच्युत ।
मम सिद्धं भूयश्च स्वं सर्वकार्येषु शङ्कर ॥

नमस्ते देवदेवेश त्वत्प्रसादाद्वदाम्यहम् ।
वाक्ये हीनेऽतिरिक्ते वा मां क्षमस्व सुरोत्तम ॥

यस्तिष्ठन् व्याप्तविश्वस्तनुकरचरणैश्चक्षुसा यो नरेन्द्रै–
स्तिर्यग् मूर्त्या सभानामवनितलगतो मानुषाणां च संस्थः ।
जाग्रत्स्वप्नं सुषुप्तं शुभवहमभयं सर्वयोर्यं च तूर्यं
तूर्यं तं शून्यमेकं सतततिमिरतः प्रोच्यते ज्ञायते च ॥

भैरवस्तवः

महाभैरवरूपश्च स्त्राशुद्धरागलोचनः ।
महायशा महाग्रीवो वायुर्वेगसमाश्रितः ॥

ज्ञानकाञ्चनवर्णश्च नारी चैव खगाकृतिः ।
कान्तश्चैव नासज्ञातो दोरञ्चिननमकृत्यम् ॥

महापीतं भवेद्वर्णं जान्वन्तं पादमूलकम् ।
महाश्वेतं भवेद्वर्णं नाभ्यन्तमूरूमूलकम् ॥

महारक्तं भवेद्वर्णं तृप्त्यमुतालुकण्ठकम् ।
महाकृष्णं भवेद्वर्णं वहादि शिरसान्तकम् ॥

ॐ हदमल्व्यं महाश्वेतवर्णाय नमः स्वाहा । ॐ हदमल्व्य उं रक्तवर्णाय नमः स्वाहा । ॐ यं लं मं नं वषट् अ अं कृष्णवर्णाय नमः स्वाहा । ॐ अदमल्व्यं नाम पीतवर्णाय नमः स्वाहा ।

महादेवस्तवः

ॐ नमोऽस्तु ते महादेव पीतवर्ण पीताम्वर ।
पद्मासन महादेव शची देवी नमोऽस्तु ते ॥

महासूक्ष्मं महाकालं महासूक्ष्मं महाव्रतम् ।
महास्कन्धं महाकायं नमोऽस्तु ते महादेव ॥

ब्रह्मा विष्णुरीश्वरश्च महादेव नमोऽस्तु ते ।
सर्वकार्यं प्रसिध्यतां क्षमानुग्रहकारणं ॥

उमास्तवः

ॐ पार्वतीं तां नमस्यामि रुद्रपत्नीं प्रकाशिनीम् ।
देववतीं शुभवतीं सदाऽनुग्रहकारिणीम् ॥
गौरीमुमां नमस्यामि रुद्रदेहदिपसिदाम् ।
यशश्विनीं गुणवतीं भक्तानुग्रहकारिणीम् ॥
शान्तिशान्तां नमस्यामि भवानीं भक्तवत्सलाम् ।
गुवाश्यम हरि देवि तुभ्यं नित्यं नमो नमः ॥

श्रीस्तवः

ॐ श्रीदेवी महावक्त्रा चतुर्वर्णा चतुर्भुजा ।
प्रज्ञावीर्यसारज्ञेया, चिन्तामणिकुरुस्मृता ॥
श्रीदेवी सततं मूर्ध्नां त्वां च नमामि शक्तितः ।
दनिकूसुस्तु महाभक्त्या ज्ञातुं श्रर मम स्तुतिम् ॥
श्रीशालिकान्तरूपा त्वं स्निग्धगात्रं च ताण्डुलम् ।
ददासि मे सदा चित्रं सौभाग्यं लोकपूजितम् ॥
श्रीताण्डुली महादेवी श्रीमल् (त् ?) कमलशोभिता
ददासि मे महाभोग्यं सर्वद्रव्यहितं धनम् ॥
श्रीव्रीहिमुक्ताजीवा त्वं सर्वभूपनन्दिनी । ८.।
ददासि मे सुखं नित्यं जीवितं धातुकाञ्चनम् ॥
श्रीधान्यराज्ञी त्वं देवी प्राणस्ताण्डुलसंज्ञकः ।
मही रत्नसभास्थिता सर्वरत्नगुणान्विता ॥
ब्रह्मादिस्तम्भुपर्य्यन्तं जगत् स्थावरजङ्गमम् ।
शिवाङ्गमिति तत्सर्वं मां रक्षतु नमोऽस्तु ते ॥

श्रीधनदेविका रम्या सर्वरूपवती तथा ।
सर्वज्ञानमणिश्चैव श्रीश्रीदेवि नमोऽस्तु ते ॥

ॐ ॐ श्रीब्रह्मात्माय नमः स्वाहा । ॐ हुं श्रीविष्णवन्तरात्मने नमः स्वाहा । ॐ मं श्रीईश्वरपरमात्मने नमः स्वाहा । ॐ त्रं श्रीमहादेवनिरात्मने नमः स्वाहा । ॐ श्रीबुद्धात्यात्मने नमः स्वाहा । ॐ श्रीधर्मनिष्कलात्मने नमः स्वाहा । ॐ श्रीसङ्घशून्यात्मने नमः स्वाहा ।

Reprinted from Gaekwad's Oriental Series Vol. LXVII. Sanskrit Texts from Bali.

Mantras Current among the Padandas or Priests of Balidwipa.

(Maweda = महावेद)

1. Mantras for the invocation of Siva.
   महादेव, महेश्वर, रुद्र, शङ्कर, शम्भु, ईश्वर, शिवसकिंसकल ङ्गवेरेङ्ग निष्कल ।
2. Mantras for the invocation of Buddha.
   ध्यानी बुद्ध, सं ह्यं तथागत, रत्नसम्भव, श्रीअमोघसिद्ध वेरोचन (=वैरोचन), अक्षोभ्य, अमिताभ बुद्ध सकिं निष्कल ङ्गवेरेङ्ग सकल ।
3. Mantras for the bath.
   ॐ गगन सुर, तं जङ्गम ।
4. Mantras for washing the mouth and brushing teeth.
   ॐ स्निगि माणिक वहुस, स्वरूपजाति, अरूपजाति तसिर ।
   ॐ श्रीभट्टारी सषोगीया नमः स्वाहा ।
   ॐ गमुङ्गाय (१) नमः ।

5. Mantras for washing hands.

ॐ रत् फट् सुधायै नमः ।

ॐ वत्र परिशद्ध सन्याय (?) नमः स्वाहा ।

6. Mantras for washing the whole body.

ॐ गङ्गामृताय नमः ।

ॐ परमगङ्गामृताय नमः स्वाहा ।

7. Mantras for rubbing oil (after bath).

ॐ नमः बोधाय (=बुद्धाय ?)

8. Mantras for combing the hair.

ॐ महादेव्यै नमः । ॐ श्री देवी अवियुक (?) या नमः स्वाहा ।

9, Mantras for tying the tuft of hair on head (गिरिमन्त्र) Balinese language.

ॐ गुणुं (=गिरि) अव्लेवेत मास् (स्वर्ण) सि नं लिं सदेव पपान्तास् ।

10. Mantras for wearing washed clothes.

ॐ महादेवाय नमः ।

ॐ विष्णवे (अथवा कृष्णाय) नमः

ॐ शिव स्थित्यै नमः ।

11. Mantras for rewashing the hands and feet

ॐ कसोल् कायाय नमः (?) ।

ॐ उँ रः फट् हस्ताय नमः ।

The priests or Padandas wear a garland, a crown and ornaments, befitting the occasion.

The course of Pujah:—

जप, योग, समाधि ।

षड़ङ्गयोग—१ । प्राणायाम । २ । प्रत्याहार । ३ । धारणा । ४ । ध्यान । ५ । तर्‌ख (१) । ६ । समाधि-योग

Pujah:—

पूजा अर्घ्य; पूजा परिक्रमा; पूजा अष्टमन्त्र ।

Stotra:—

वेद शिवस्तव; वेद सदाशिवस्तव; वेद परमशिव स्तव ।

Reprinted from Madras Auf Bali by Tyra De Kleen.

HINDU CULTURE
IN
JAVADWIPA

There is an archipelago in the South Pacific called Indonesia which links the Indian Ocean with the Pacific. The name Indonesia comes from two Greek words Indos meaning India and Nesos meaing island. Thus literally Indonesia means the Indian island. But popularly the term denotes a group of five large islands, besides some 15 minor ones. Java is one of the five larger islands of the group.

Situation, Area and Population of Javadwipa

Javadwipa is 51,480 sq. miles in area. It is one of the most thickly populated countries of the world. In 1940 its population was 4.84,16,000. There are many volcanoes in Java 14 of which are still active. The highest peak of the island is named Sumeru which is 12,030 feet high. At present most of the inhabitants of Java follow Muslim religion. There are very few Hindus in the country at present.

References of Javadwipa in Samskrit and other works

Javadwipa has been mentioned in the Kishkindha Kanda of Valmiki's Ramayana. There-in we find Sugriva asking his followers to go to Java and other places in quest of Sita. He says, "Go to Javadwipa which is divided into seven principalities and also to Swarnadwipa containing a large number of goldsmiths and to Raupyadwipa" "After Javadwipa," continues Sugriva, "stands the Sisir Parvata. Its cliffs touch the sky. There the Devas and the Danavas ever reside." We come across a significant passage in the fiftysecond chapter of the Brahmanda Purana. "These clusters of islands are known as Barhinadwipa. In Bharatvarsha there are thousands of islands like these. There are six islands full of various kinds of precious metals and creatures known as Javadwipa, Malayadwipa,

Angadwipa, Sankhadwipa, Kushadwipa and Varahadwipa." The Samskr.t word "dwipa" means an "island". Thus according to the Brahmanda Purana Java was once included within India. We also find a city of Javadwipa named Nagapuram, mentioned in an ancient Tamil poetical work Manimekhala. Two kings of Nagapuram, named Bhumi Chandra and Punya Raja, claimed to be the descendants of Indra. In many other ancient Samskrit works, as in the Kathasaritsagara, there is mention of Javadwipa. The Greek geographer Ptolemy, in his Geography, written at about 130 A.D. referred to Java by the name of Jabadieu.

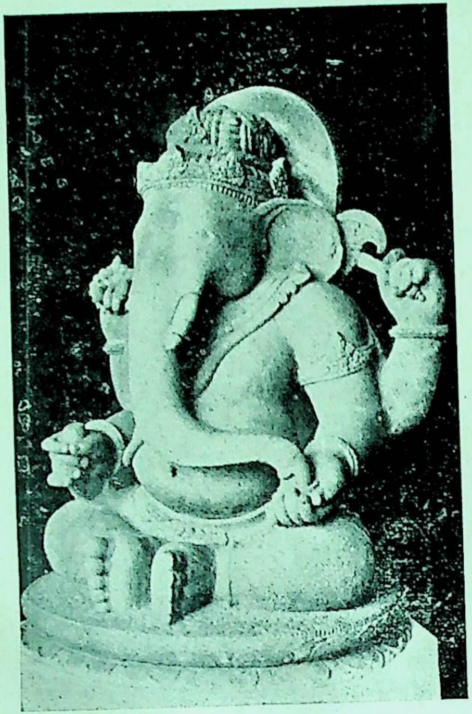
We learn from ancient Chinese annals that probably at about 132 A.D. the Hindu king of Java, Tiao Pien (Devavarman?) sent a royal envoy to the Chinese Court. The Chinese Emperor sent a golden seal and a violet coloured ribbon as presents to Tiao Pien.

The famous Chinese Traveller, Fa-Hien, visited Java for a short time; there he found such a small sprinkling of Buddhists among the overwhelming number of Hindus that he did not consider the Buddhist population of Java worth mentioning. Fa-Hien returned to Canton in a merchant-vessel in 413 A.D. In that ship there were two hundred Hindu merchants.

In 423 A.D. Prince Gunavarman of Kashmir spread Buddhism in Java. From Java he went to China in a vessel belonging to a Hindu, named Nandi.

On the night, before Gunavarman's arrival in Java, the Queen-mother of Java had a dream, in which she saw that a saint was coming to her country riding on a cloud. On the following morning, when Gunavarman arrived in Java, the Queen-mother was converted into Buddhism by him; and at the request of his mother, the King of Java also embraced Buddhism. Some time after this conversion, Java was attacked by the army of a neighbouring prince. The King of Java asked Gunavarman whether he should attack the enemies with armed forces. Gunavarman answered, "It is the duty

HINDU CULTURE IN JAVA



Ganesha, Chandi Singasari



Prajnaparamita (Leiden Museum)

By the courtesy of the K. P. I.



Bodhisativa (Silver, Sawarang)



Siva (Bronze) Batavia Museum

Sri Lakshmi Printing Press, Delhi.

By the courtesy of the Nederlands-Indies Archaeological S rvice

of the king to protect his kingdom, but it is not proper to cherish any cruelty in heart". The enemies, however, stampeded in disorder even without fighting. The King of Java built a Chaitya in honour of Gunavarman.

At the end of the fifth century. A.D., an astronomer of Ujjayini wrote "when the sun rises in Sinhala (Ceylon) it is mid-day in Javadwipa and mid night in Rome."

We learn from the history of the First Sung Dynasty that in 435 A.D., Sri-pa-da-do-a-la-pa-mo (Sripada Dharavarman ?) sent a letter through an envoy to the Chinese Court.

Towards the end of the 6th century A.D. the kingdom of west Java declined and the kingdom of mid-Java rose into power. In the new history of T'ang Dynasty, there is mention of a kingdom of central Java named Kalinga. Royal envoys from Kalinga and Bali island came to the Chinese Court in 637 and 649 A.D.

We find In an ancient inscription of Java that Purnavarman ruled in the city of Taruma, near Batavia probably at about 450 A.D. We read a high-sounding panegyric in the inscription: "The feet of the mighty lord of the earth, the king of Taruma. Purnavarman, are like the feet of Vishnu."

In the twenty-second year of his rule, Purnavarman on the eighth day of the dark fortnight in the month of Falguna, commenced the excavation of a canal, named Gomati, which was about seven miles in length (6120 Dhanu) and the irrigation work was completed on the thirteenth day of the bright fortnight in the month of Chaitra. He gave one thousand cows to the Brahmins as their Dakshina.

In the opinion of the historians, about two thousand years ago, the Hindus from South India first established their colonies in Kamboja or Cambodia and Javadwipa. In the first century A.D. many Hindus migrated to Java and settled down there for trade and commerce. Many

Hindu traders and preachers also went there to preach Hindu religion and carry on missionary work among the people of the island. Gradually in course of time Hindu Kingdoms were established there which lasted for several centuries. In the beginning there were four Hindu Kingdoms which were later on united into one big empire. It is said that this empire was at the zenith of its power in the twelth century A. D. This empire was known as Majapahit empire and it continued to enjoy its greatness till 1376, when the Arab traders began to pour in and settled down on the sea-coasts. Gradually the sea-coasts entirely pased intc their possession and the Hindus withdraw into central Java. This conflict between the Hindu and Muslim religions continued in Java for well-nigh two hundred years. At last the militant Muslim religion succeded in completely ousting Hindu religion from Java and Muslim Kingoms replaced Hindu Kingdoms there.

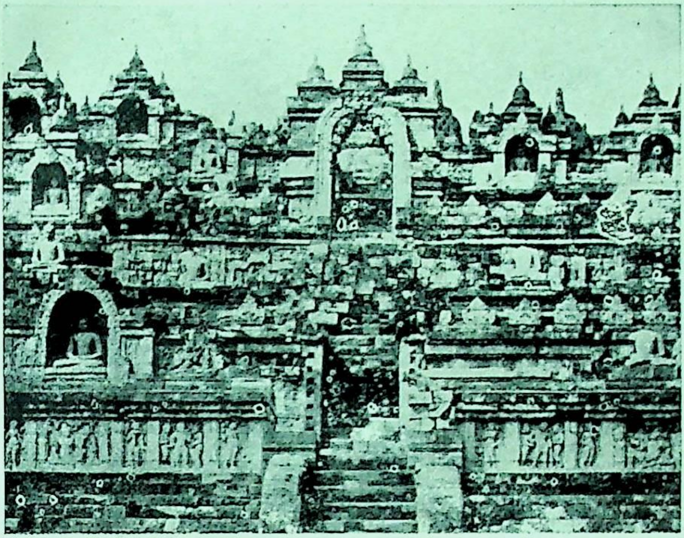
Traces of Hindu Culture in Java

Even to this day the people of Java, though Muslims by religion, retain many traces of Hindu culture about them. They still retain some form of idol worship. They like it and love it. There is not a trace of fanaticism in them. They still throng the old Hindu temples with offerings of incense and flowers.

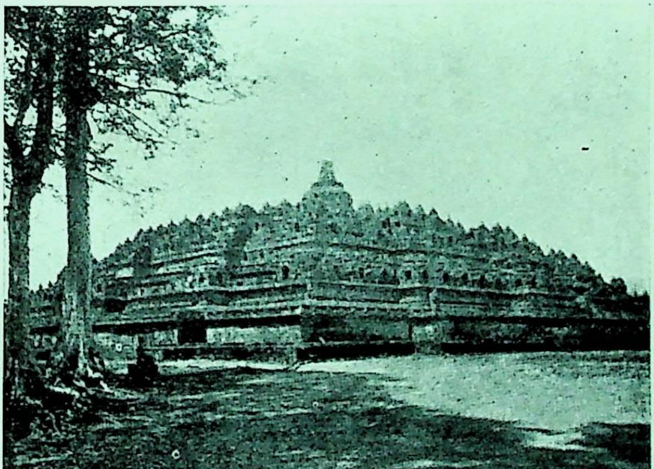
Worship of hereditary idols, after the manner of Hindus, is also a common feature in the cultural life of the Javanese.

They enact scenes from the Ramayan and the Mahabharat in their puppet plays. Scenes such as Arjuna's marriage with Subhadra, Draupadi's Swayambar, and the fight of Rama with Ravana form the usual themes of those plays. The showman recites in own language the stories from the Ramayan and the Mahabharat relating to the scene. The Ramayana and the Mahabharat are still a living force in Java.

Dancing is a popular pastime with them. The masked dance is very much enjoyed by them. The



General view of Borobudur showing outer aspect.

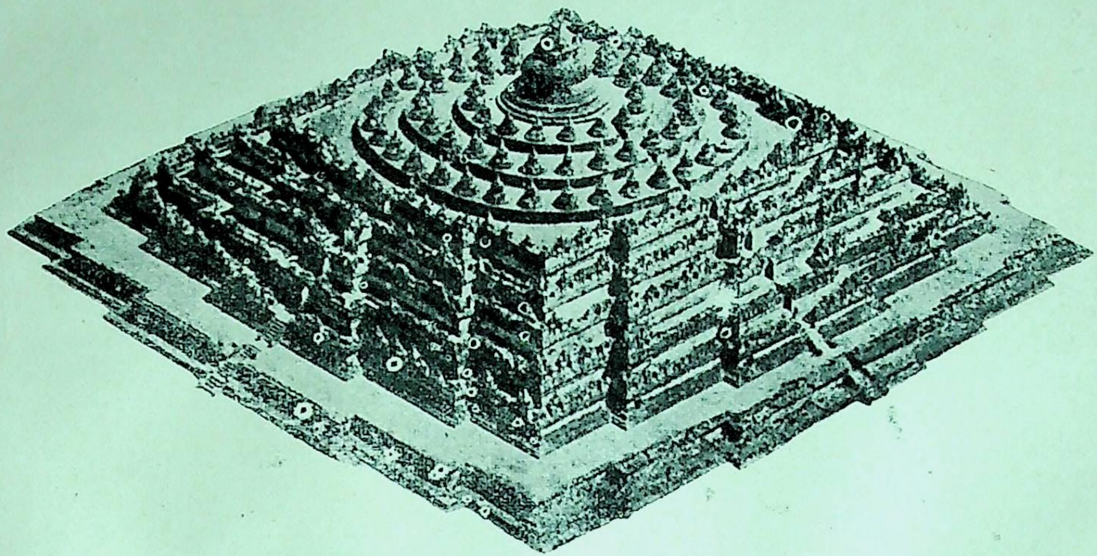


Borobudur—General view.

By the courtesy of the Nederlands-Indies Archaeological Service

Sri Lakshmi Printing Press, Delhi.

HINDU CULTURE IN JAVA.



Borobudur from air.

Sri Lakshmi Printing Press, Delhi.

By the courtesy of the Nederlands Indies Archaeological Service

masks are of various types and they help the actors and adresses to display the moods of the heroes and heroines they represent. During the masked dances scenes from Hindu mythology are represented before the audience in a vivid form. Lord Shiva is represented with his famous Tandava dance. In these dances the stories are interpreted by means of physical movement only without any oral explanation .

Rama, Karna and Arjuna are still their favourite national heroes and they often name their children after them. Their language and many of their social customs bear the indelible marks of Hindu culture on them. We are indebted to java for preserving portions of Samskrit literature. Specially important is the Javanese text of Mahabharat which the people of java have preserved to this day. The javanese text of the Mahabharat embodies a good deal of the old epic text.

Java is replete with places, bearing names of pure Samskrit origin. Some of the names have been disfigured by foreigners. But they can very well be traced back to their Samskrit origin, if proper research is conducted.

Like Hindus the people of java, Sumatra etc, also consider travelling on certain days of the week as inauspicious. Similarly certain days of the week are regarded as inauspicious for commencing an important enterprise. Some trees are also looked upon by them as holy, for they are supposed to be the dwelling--place of the souls of dead ancestors.

The Sultan of Jogjakarta, a city in java, still retains the Hindu title of Bhuwono Senapati or the Generalissimo of the world and his palace is one of the palaces where the relics of the ancient Javanese art and culture are still to be found.

The letter of Dr. Soekarno (Shubha Karna), President of the Indonesian Republic, which he addressed to Pt. Jawahirlal Nehru and a portion of which is reproduced here, reveals how intimately the cultures of the two countries are connected with each other. Dr. Soekarno writes, "your country (India) and your people are linked to us by ties of blood & culture which date back to the very beginning of our history. The word "India" must necessarily always be part of our life, for it

forms the first two syllables of the name we have chosen for our land & our race—it is the"Indo" in Indonesia. This Jogjakarta (Yogyakarta) from which I write this letter—like Java, Sumatra and most other place names is an Indian word. My very name "Soekarno" itself is eloquent testimony to the great extent to which we have fallen heir to the rich culture of your ancient land. And at this very moment of writing, the first ship to take rice to India is being loaded at the port of "Probolinggo" which is made up of two words "Purva" and "Kalinga". It was the place at which the first Indians set foot on the Indonesian soil-the Kalingas who came here in search of the "Java" (barley) from which Java derives its name"

Hindu Sculptur and Architecture in Java

The influence of Hindu culture is most vividly noticeable in the ancient sculpture and architecture of java. Java is all strewn over with the relics of ancient Hindu temples. Many of these temples are in a well-preserved condition and many are in a ruined state. The most remarkable among them are the Borohudur temple, the Prambanam temple, the Chandi Kalaasm temple and the group of temples on the Dieng Plateau. First of all we shall take you to the famous temple of Borobudur.

The Borodur Temple

The Borobudur temple is the best and most famous of all the temples of Java. Borobudur is the name of the village where the temple is situated. This temple is so well-known for its fine architectural beauty that hundreds of tourists from all over the world visit Java simply to see this temple. It is one of the first temples ever constructed in any country of the world.

We talk of sanchi as one of the most finished architictural achievements of the Buddhist India. But in fact the Sanchi Stupas are to be considered primitive in comparison with the shrine of Borohudur. The Borobudur is purely a Hindu enterprise. It is amazing to find that away from their native land our ancestors could give such a fine expression to their fancy and aesthetic culture. This beautiful and huge edifice stands today as a mark of the highest level of archite-

ctural perfection reached by Hindu genius. It is indeed one of the architectural masterpieces of the world.

The peculiarity of this temple is that it looks like a huge building with walled up passages and ceilinged halls, but in reality it is a colossal open-air labyrinth of peaked galleries and ornamented terraces. Its four galleries and three terraces constitute the main building around the nucleus of a globe-like lotus, lying topside down. The edifice viewed from a distance looks like a flattened dome, but when seen from the base of the shrine the many sharp-edged corners give us an idea of a square shape of the mass. It is more a stupa than a temple. The base of the stupa measures 360 feet. The lowest course is a polygon of 36 sides—roughly a square with somewhat rounded off corners. The main building consists of four galleries, of which the lower three are 36 sided and the uppermost one is 20 sided. These galleries are quite high, one above the other, and are approached by steep flights of stairs through highly ornamental gate-ways. Lining the inner and outer walls of these galleries are the world-famous reliefs. These reliefs are over two thousand in number. They depict many events from the life of Buddha and also represent events in the former incarnations of Gautama. If placed end to end, the reliefs would extend to nearly three miles. Inside the temple there are very fine statues of Buddha and Bodhisattvas. These statues are considered to be the best specimens of sculpture on account of their graceful symmetry, fine poise and finely chiselled figure. The gateway through which one reaches the three terraces is a masterpiece of sculpture. It is made of massive boulders, arranged in square blocks, one on the top of another, supported by stone bulwarks on either side.

Nothing can be definitely ascertained about the history of Borobudur. This temple was perhaps built by some king of the Sailendra dynasty of Srivijaya about 750 A.D. The Sailendra kings of Sumatra ruled over Central Java for over hundered years. Their rule seems to have ended in 860 A.D. The Saiva kings of East Java acquired the Hindu kingdom of Central Java and ruled in Mataram. Since then Saivism be-

came predominent in java. Perhaps in 925 A.D. there occurred some event of a grave disastrous character that put an end to the Hindu rule over Borobudur.

Prambanan

The ruins of Prambanan are the most famous of the historical relics of Java. They are scattered over a fairly large area, and at once draw our attention to a very significant fact, that both the Hindus and Buddhists lived peacefully together and Hindu temples and Buddhist temples stood side by side.

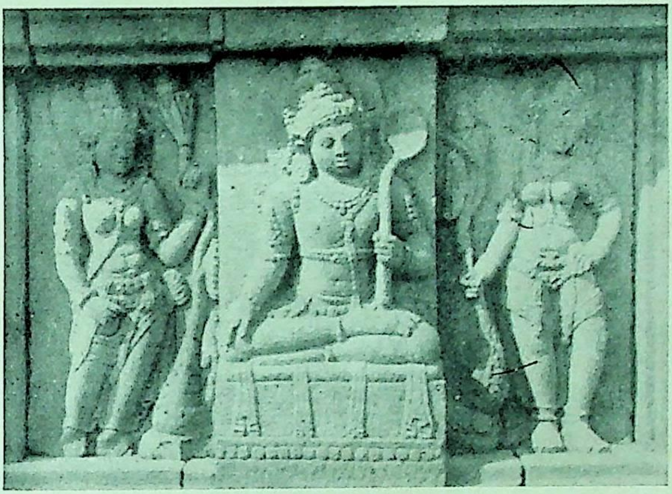
The ruins of Prambanan are enclosed by a wall of about a square mile in area. Within this outer wall there are two more walls with delicate ornamental works in architecture. The innermost wall encloses two rows, each consisting of three temples, and the opening between the rows being closed by a small shrine at each end. The middle wall encloses hundred and sixty temples. The Javanese call this whole group of temples Chandi Loro Djonggrang. The ruined temples that lie scattered over Prambanan plains are all Buddhist shrines, but all the temples of the Prambanan group proper are dedicated to the Hindu Trinity *i.e.* to Brahma, Vishnu and Maheswara or Siva. The principal temple is consecrated to Siva, where the image of Siva stands enthroned in majestic grandeur. This shows the supremacy of Saivas in the country.

All the temples have fallen to complete ruins. The stones of the ruins lie scattered hither and thither, and at some places they stand in a collected group. At one time it was the biggest temple in Java.

The principal temple of Siva stands in the middle of the group and the temple of Brahma stands on the south, and that of Vishnu on the north of Siva's temple. All the ornamental works of Brahma's temple have been completely destroyed. Inside the temple stands a beautiful stone image of Brahma.

We shall now speak of a few temples in details. The principal temple of Siva which is 60 ft. in height,

HINDU CULTURE IN JAVA

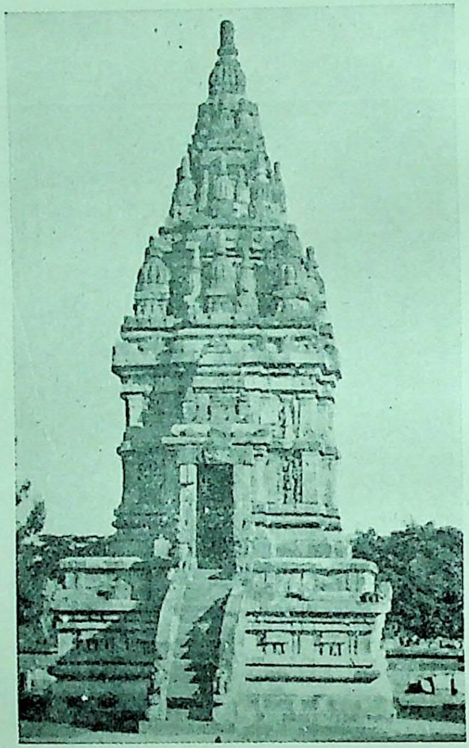


Panel, Vishna Temple, Prambanan

By the courtesy of the Netherlands Indies. Archaeological Service

Sri Lakshmi Printing Press, Delhi

HINDU CULTURE IN JAVA



A Temple, Panataram

By the courtesy of the Netherlands-Indies Archaeological Service.

Sri Lakshmi Printing Press, Delhi.

has four rows on its four sides. In the Central Hall stands the majestic figure of Siva, nine feet in height, on a swan over a pedestal. At the back of the statue of Siva, there are three rooms of great ornamental works. In these rooms the seated figure of Ganesha and the standing figure of Siva-Guru are to be found. Siva-Guru in his right hand holds a plate, and there is a trident at the back of the arm. In the small chamber, an image of Siva absorbed in deep contemplation as Mahayogin is to be seen.

In another room there is a very beautiful statue of the goddess Durga, with eight arms subduing the demon Mahishasura. The Javanese tradition identifies this image of Durga with the metamorphosed princess Loro Djonggrang.

Ramayana in Stone

On the inner side of the wall of the great temple of Siva, there exist in relief beautifully carved scenes from the Ramayana.

According to Dr. Manomohan Ghosh, the Javanese Ramayana (Kakawin) is partly a translation and partly an adaptation of the well-known Bhattikavya.

Here we find the heroic tale of Sri Rama Chandra's life wonderfully depicted in the characters of stone. Thus we find the characters of the Epic and their actions represented in sculpture. There are also images of many Vedic gods and of several deities mentioned in the Puranas, carved in reliefs around the cube of the Siva' temple.

Besides these, we find stone-representations of bird's nests over the Kalpa Vriksha or tree of granting what is asked for, and of the flora and fauna of Java, very artistically carved. We hardly come across any other place where within such a narrow compass such beautiful specimens of sculptural art are crowded together. In fact, Hindu-Javanese art in sculpture and architecture reached the high water-mark of perfection in the temples of Prambanan.

Lord Krishna's Life in Stone

Inside the temple of Vishnu, several incidents from Sri Krishna's eventful life have also been carved in reliefs.

It is worthy of note that in Greater India the image of Sri Krisna playing upon his flute, or the image of his sweet-heart "Sri Radha" is not to be found.

Inside the Vishnu temple, there stands the four-armed statue of Vishnu holding a conch-shell and a disc in his two upper hands, but the wrists of both the lower arms are broken.

Probably, a King named Daksha constructed the Prambanan temples in the ninth century A. D. Later on, on account of something, unknown to us, the capital was removed to East Java and in course of time, the temples of Prambanan fell into ruins.

Kraton Ratu Boko

According to the tradition of the Javanese, a giant prince named Ratu Boko had his seat of government at Prambanan. But the actual residence of the prince should be sought in Kraton which from the ruins of hundreds of buildings appears to have been once the capital of old Mataram.

On the way to these ruins, two caves are found upon the hills, which, according to the traditions, were the places of retreat where the kings sometimes lived in seclusion.

Chandi Sewu

The ruins of Chandni Sewu lie in the north-east of Prambanan. There are hundreds of shrines in Chandi Sewu, enclosed by a square wall, with four gates on four sides. At each entrance there stands a statue of a formidable door-keeper, a Rakshasa of terrible aspect, holding a snake in one hand and a club in the other.

It is a Buddhist temple-group. The principle structure of this group stands upon a terrace, round which there are four belts of small temples numbering two hundred and forty in all. Four stairways from the terrace lead to this temple. Every temple has a vestibule. The exterior of the

building had fine ornamental works. There are, however, no statues now. A few statues of Dhyani Buddha only were discovered in the ruins.

Chandi Kalasan or Kali Bening

At a short distance from the Railway Station of Kalasan, on the route from Jogyakarat to Prambanan, there lie the ruins of Chandi Kalasan or Kali Bening. It is one of the most ancient shrines of Java, and perhaps it was built about a quarter of a century before the temple of Borobudur. A stone inscription in Nagri character dated 778 A. D. has been found near about Kalasan. It is written in that incription that a King named Kariyana-Panankaranah of the Sailendra Dynastry built a shrine and consecrated it to the Goddess Tara and constructed a sanctuary for the priests and monks of that temple. The inscription in all probability refers to Chandi Kalasan, but as there is no statue extant, one cannot be perfectly sure about it. According to that inscription the village of Kalasa appears to be dedicated to the temple of Tara. It appears to us that, most probably modern Kalasan is the ancient Kalasa referred to in the inscription. The temple, however, undoubtedly belonged to the earliest period of Hindu architecture in Java. It is one of the most beautiful specimens of Hindu craftsmanship in architecture. Perhaps, it is the most beautiful building in Java.

Chandi Sari

Chandi Sari is not a temple at all. It served, at least, to a certain extent, the purpose of a dwelling house for the priests, monks, or of the guards of Chandi Kalasam. Perhaps it was the Assembly Hall of the Buddhist monks, who held their meetings in it. It is a single storied building, but from its outer niches it appears to contain three-stories. It consists of six chambers, three in the upper elevation and three in the lower space. The exterior of this building is decorated with highly beautiful ornamental work. The whole building appears to have been originally plastered in roseate colour. Chandi Sari is one of the best preserved buildings of Java.

The Dieing Plateau

As one comes to this Plateau, he is reminded of Milton's famous lines about the dreary land on which Satan alighted after his escape from the fiery flood of the hell. The whole of the tableland has, in fact, been formed by lava and other deposits of volcanic eruptions.

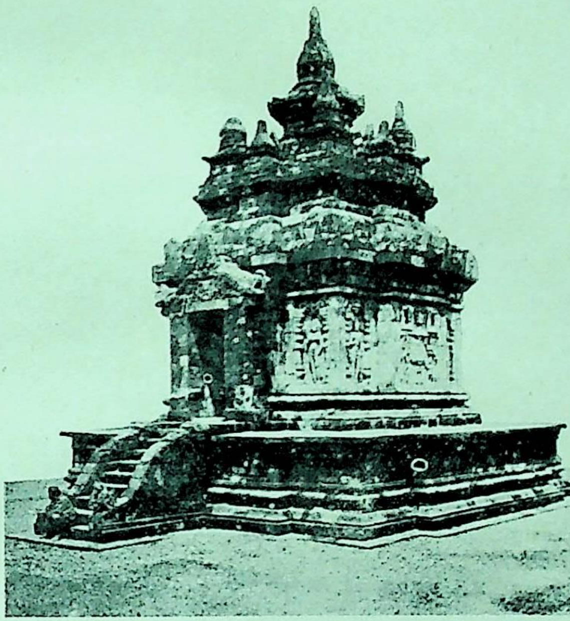
Though a very dreary spot, almost devoid of any beauty of nature that may refresh the eye, it amply compensates the trouble of an arduous travel when one visits the spot for archeological interests.

The whole tableland is literally strewn with historic relics of a prosperous settlement of the ancient Saiva priests. The whole plateau appears to have been built over with clusters of temples, linked together by paved ways, but only a few of them have survived the ravages of time.

It cannot be doubted that the Dieng was once a famous place of pilgrimage. But we do not, however, know when the Saiva priests first set up their settlement on the plateau and when it fell into ruins. Only in the tenth century A.D. in 919 we find the Dieng mentioned as a sacred mountain of Java. History is quite mute about every thing else. The only fragmentary account that we come across about the legend of the Dieng Plateau is that it was the Capital of Pandu Dewa Notto (Father of Rajuno). Pandu Dewa Notto undoubtedly denotes Pandu, father of the Pandava brothers: Yudhisthir, Bhima, Arjuna, Nakula and Sahadeva, and Rajuno stands for Arjuna. Among the ruins, there is a temple called Chandi Puntadeva; and on the summit of the Prahoe mountain, a heap of stones has been found, which, according to the local tradition, was the funeral pyre of Pandu.

Punta Deva is surely a corruption of the Samskrit name Pandu Deva. In good many cases, the Javanese have established a connection with their temples with some of the highly famous characters of the Mahabharata, which, on account of the Hindu supremacy, was, at one time, exceedingly popular in Java. The Javanese have also invented new characters in their version of the story of the Mahabharata and have named temples after those names; nay more, they

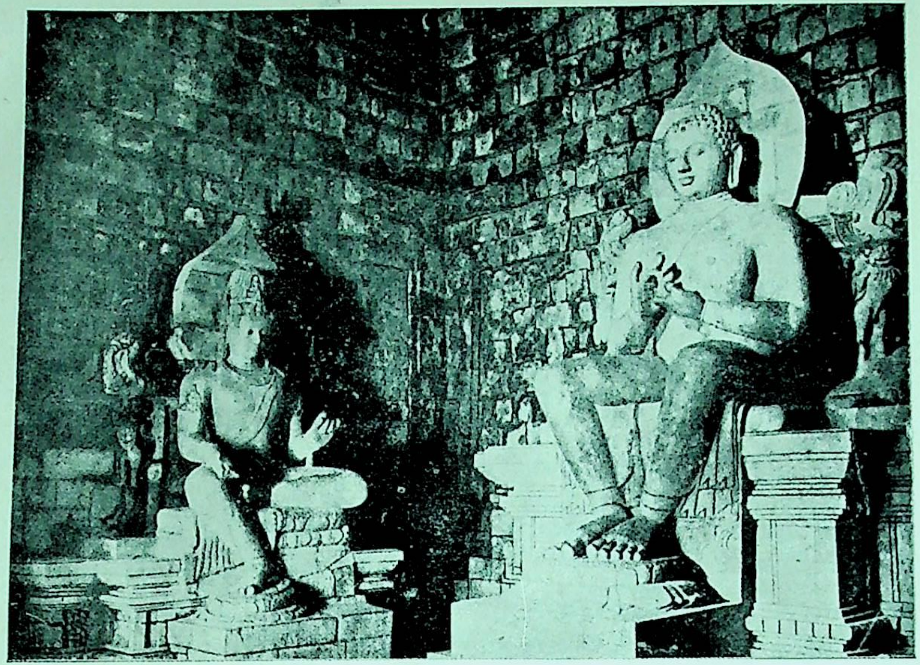
HINDU CULTURE IN JAVA



Chandi Pawan

By the courtesy of the Nederlands-Indies Archaeological Service

Sri Lakshmi Printing Press, Delhi.



Bodhisativa

Chandi Mendoot

By the courtesy of the Nederlands-Indies Archaeological Service

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have localised many events and incidents of the great epic in their own country. So great was the influence of Hindu civilization and culture over the Javanese.

Temples at Dieng Plateau

Now, we shall speak a few words about its ruins. Just on the northern edge of the plateau stands Chandi Dorowati (Daravati). The temple is still in fairly good condition. On the south western corner of the pleateau, stands a highly imposing and very beautiful edifice called Chandi Bhima or Werkodoro (Vrikodara). In the middle of the plateau, stand several structures appertaining to Arjuna the famous Pandava warrior of the Mahabharata, and the most northern building of the Arjuna group is called Chandi Arjuna. In front of Chandi Arjuna stands Chandi Semar. A wall encircling Chandi Arjuna and Chandi Semar separates the two temples from Chandi Srikhandi that stands close to the former. A short way off from Chandi Srikhandi, stand Chandi Puntadewa and Chandi Sembodro. The best preserved of these temples is Chandi Bhima and it possesses architectural beauty.

Surakarta

After witnessing the glorious achievements of the ancient Hindus in Mid-Java, we come back with a heavy heart to Surakarta, the seat of Sultan's government. The designation of the Sultan is Bhuwono Senapati. His palace is surrounded by a high wall; with the permission of the Resident the palace can be seen. In the palaces of Jogyakarta and of Surakarta, princesses, aged between twelve and fourteen, dance on festive occasions before the invited guests. Youngmen of the royal families also possess great proficiency in dancing and in histriornic art. Both in Jogyakarta and Surakarta, the relics of ancient Javanese art are to be found. The Sultan, according to the customs of the Javanese, on festive occasions, like the ceremony of the first Rice-taking of a child (Annaprasana) and marriage, decorates the gates with mango leaves, places pitchers filled with water and plants plantain trees at the place gate. In the museum of Surakarta copper-plates and various images of gods and goddesses both in stone and bronze, are to be found. Of these, the

bornze statue of the goddess Tara, with six hands seated on a lotus-shaped seat upon a lion, draws the attention of the visitors. The right foot of this statue rests on a lotus, her arms exhibit six attributes.

Chadi Panataram

Chandi Panataram is one of the biggest temples of Java. The main temple was built in 1369 A.D. (1291 Saka). Stories from the Ramayana and Krishnayana are chiselled in stones on the walls of the main temple. These engravings and ornamental works of Chandi Panataram are different from those of Prambanan.

Hindu Temple at Singasari

Perhaps, this temple is the tomb of Kritanagara, the last independent Hindu King of Singasari. King Kritanagara ruled from 1268 A.d. to 1292 A.D. Over the entrance of the temple there is an unfinished "Kirtimukh" There is another Kirtimukha in the niche of the second story. There are two giant-like huge statues of gate-keepers, kneeling down on the two sides of the gate. Each of these statues has been carved out of a single block of stone. The eyes of these gate-keepers are bulging out of their stockets, they have long teeth, wearing on their necks sacred threads entwined with snakes, and have as ornaments, human skulls on their ears and heads. Each of these is holding a mace in his left hand.

In Singasari, the statue of Bhairava stands over a human skull, with a necklace of human skulls on his neck and holding in its four arms a Damaru, trident, curved sword, and a human skull. Its head and ears are adorned with human skulls as ornaments. The statue of Mahishamardini Durga, possessed two arms on the right and two on the left. Other arms are broken. In one of her left hands, she is holding a shield, and on the other, the skull of a human infant. In one of her right arms she is holding the tail of a buffalo. From

the sculptures visible at Singasari, supremacy of the influence of the Tantras is amply evident.

The Inscription of Singasari

॥ॐ ॥ इ शक १२१४ ज्येष्टमास (=ज्येष्ठमास) इ रिक दिबशनि (=दिवसनि)/ कमोक्तन् पादुक (=पादुका) भटार (=भट्टारक) संलुमह् रिं शिब-बुद्ध ॥ॐ॥ॐ ॥ स्व/स्ति श्री शकबर्सतित (=शकवर्षातीत) १२७३ बेशाकमास (=वैशाखमास) तिथि प्रतिपा/द (=प्रतिपद) शुक्लपक्ष. ह. पो. वर (=वार). तोलु. निरतिस्थग्रह/चर. (=निर्ऋतिस्थ ग्रहचार) मृगशिर-नक्षत्र शशिदेबत बायव्य मंडल/ सोभन (=शोभन) योग श्वेत मुहूर्त्त ब्रह्मा परवेश. किस्तुघ्न / कारण वृषभ रशि (=राशि). इ रिक दिवश (=दिवस) सन् महामन्त्रि-मुक्य (=मुख्य) र/क्रयन् मपतिह म्पु मद सकूसत् प्रणाल क रसिक दे भटा/र सप्तप्रभु मकादि श्री तिभुवनोंङ्ग देवि (=त्रिभुवनोंत्तुङ्ग देवी) महारा/ज संजय विष्णुबर्द्धनि (=वर्द्धनी) पोत्र पोत्रिका (=पौत्र पौत्रिका) दे पादुक भ/टार श्री कृतनागर ज्ञानेश्वरवज्रनमाभिषेका सम/ङ्कन त्वे क रक्रयननमहतिह जिर्नोधर (जीर्णोद्धार) मकिर्त्ति (=कीर्त्तिं) चैत्य रि/ महाब्राह्मण शेव सोगत (=शैव-सौगत) मांदुलुर् इ कमोक्त/न् पादुक भटार. मुबह सं महावृद्धमन्त्रि लिना रि दगन् / भटार. दोदिन् चैत्य दे रक्रयन मपतिह म पनबक्तय/ननि सन्तन प्रतिसन्तन (=सन्तान प्रतिसन्तान). सं परमसत्य रि पादद्वय भटा/र. इक त किर्त्ति रक्रयन् मपतिह रि यवद्विप (=द्वीप) मण्डल ॐ ॥

Translation

In Saka 1214 in the month of Jaistha, that was the day of the death of his Majesty who is dead at the Siva-Buddha (place). Or: who is gone to the Siva-Buddha (sphere).

Hail ! In the Saka-year passed off 1273, in the month of Vaishakha on a happy day, the first of the light fortnight *haryang, Pon,* Wednesday, *Tolu.* etc., etc. till rasi. That was the day in which His Excellency the Prime Minister, Sri Mada—who is, as it were, the intermediary of the Seven Princes, on whose head is Her Majesty, Sri Tribhuvanottudgadevi Maharajasa Jayavisnuvarddhani, grand-daughter of H. M. Sri Kritanagara, surnamed Jnaneshvarabajra (that was the point of time in which the Prime Ministr Jirnoddhara) makes a Chaitya, on behalf of the great Brahmins of both sects Siva and Buddha, who were followed in the death of His Majesty the King (Kritanagara) ; and of the great Minister, who is dead on the feet of the king.

The Chaitya, erected by the Minister, serves as homage of the descendants of the extremely faithful (servants) of the both feet of the king.

That is the faithful foundation of His Excellency the Prime Minister of the Java-empire.

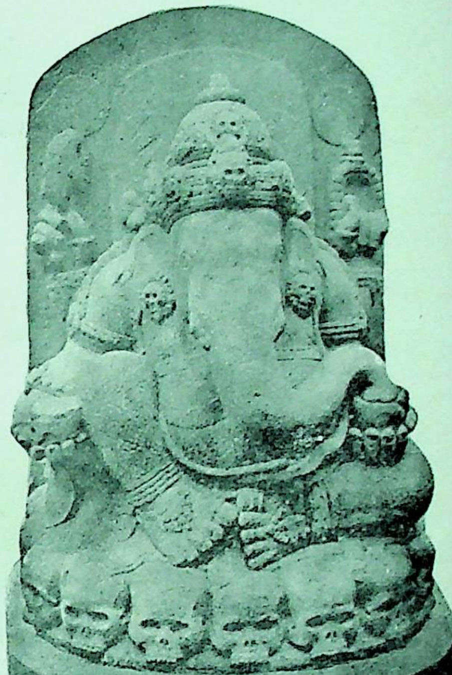
The incident that has been described in the stone inscription of 1351 A.D. occurred in 1292 A.D. (I214 Saka).

In the middle ages, the Hindu kings of Java worshipped both Siva and Budha. This is why we find Mantras and rites for the worship of both Siva and Budha in the religious treaties of Java "Mahaveda". In both Saiva and Budhist temples, the incidents of Indian history and of the Puranas have found their expressions in stone by the artistic skill of the Javanese sculptors. Besides these, worship of Siva and Buddha was acknowledged as the national religion of Java.

HINDU CULTURE IN JAVA



Bhairava, Chaudi Singasari



Ganesha, Chandi Singasari

By the courtesy of the Netherlands-Indies Archaeological Service.

Sri Lakshmi Printing Press, Delhi.

HINDU CULTURE IN JAVA



Vishnu (Stone)



ARDHANARI

By the courtesy of National Museum, Bangkok.

Sri Lakshmi Printing Press, Delhi.

HINDU CULTURE IN SUMATRA OR SUVARNA DWIPA

In ancient times Sumatra was known as Suvarnadwipa. Among the world's islands, Sumatra claims to be one of the big five. She has an area of 180,000 sq. miles. The mountain cord, which precipitates sharply towards the West Coast, traverses the island axially and temporizes the rigours of a tropical climate. There are some active craters and the Mt. Ophir, one of the volcanic peaks reaches a height of 10,000 feet. The northern half of the island which lies above the Equator stretches almost parallel to the scuth-eastern-most projection of the mainland on the other side of the Straits of Malacca, so that Selensing (Sailendrasingha ?), the peninsular settlement of the Hindus lay, *via* Singapore (Tumasik), within an easy compass of Jambi and Palembang (Srivijaya), the Aryan colonies on Sumatra. The plains slope gently towards the east and are watered by a number of rivers, navigable enough for largish boats to penetrate into inland areas, where areca-nuts, cocoanuts, coffee, indigo, maize, palm-trees, rice, rubber, spices, sugarcane, tea and tobacco are produced in plenty. Gold and copper mines there might have been, but were long exhausted.

The Aboriginal Inhabitants of Sumatra.

Of the aborigines the Achines in the north, deserve a mention for their sturdy opposition to the Dutch; courageous, obdurate and of a nomadic inclination, they love to roam about unrestrained, their means of livelihood being chiefly hunting wild animals. They were conversant with fire-arms before the dutch came, but are still primitive in agricultural pursuits.

Their features suggest a strong negroid element, but their height is against their being classed with the pygmy races of the Andamans and elsewhere.

The Bataks, another aborginal tribe people attract, however, the notice of many travellers for several reasons. Their land, which lies in the centre, around the shores of the Lake Toba and its island of Samosir, was inaccessible from the north for centuries. There is a reference of a Chinese trader exploring into their wild haunts in the 17th Century, and the next representative of a civilised race to reach them was Dr. Van der Tuuk in 1863 A. D. These Bataks had an evil reputation of being cannibalistic and the Dutch had to exert authority to make them give up this horrible propensity which persisted upto the first decade of the present century. Moreover, where there were no roads but foot-tracks, which were often lost in the dense tropical jungle, there are today fine motor-highways, leading from Medan right down to Padang *via* Sibloga. But we are perhaps some of the very few Indians who have so far ventured into the Batakland in the modern era. The trip is a lovely one for its everchanging panorama of gorgeous mountains, canyons and thickly-wooded passes where some of the hair-pin bends almost take the breath away and can be only negotiated by a driver accustomed to them. The beautiful lake Toba with its large island of Samosir, entrenched all round by sky-reaching trees that grow on high hills, is really a fine recompense for the trouble we take to reach the Batak haunts.

These people who are divided into four groups owing to their dialectal differences are of a Proto-Malayan stock, which originally migrated from Cambodia through Malay and on its arrival at Sumatra, it fused a good deal with Negroid early-settlers. That they came later into at least indirect contact with the Aryans can be guessed from the presence of a number of Sanskrit words like Guru, Devata etc., as well as from

certain images of Hindu worship. Whether on the decline of the Aryan influence they reverted or not to the man-eating trait of their Negrito forbears on one hand and to animism with their curiously blended devotion to spirits and ancestors derived from their Indonesian parents on the other, we leave to the researches of ethnographers, but the revival of this awful characteristic might have been indirectly fomented by a degenerated cult of the Mahayan Tantrists.

Yet, save and except this savage trait, the Bataks preserve many indications of a highly-evolved culture. Their agricultural methods, cattle-breeding (Batak horses are famous in the island), house-building, iron weapons, copper ornaments, brass lamps, silver trinkets, decorated bamboo utensils, baked and glazed pottery and intricate wood-carvings, all prove that they attained a remarkable standard of living-unnoticed among other savages. Perhaps the Arab traders were responsible for the introduction of rifles and gun-powder and some of the Bataks are so intimately conversant with fire-arm mechanism that they often undertake and execute creditable repair works.

Rice is their staple food, which they cultivate in abundance on the upland with implements mostly made of bamboo. Sharpened bamboo sticks are used in digging up the ground into clods, which are crushed into fine dust by heavy flails. A cleft bamboo pocket is utilised for spreading seeds into the rectangular plots furrowed with the help of a handplough. The only iron tool used in agriculture is the sharp scythe needed for reaping the crop. Though bullocks or buffaloes are seldom employed on the farmland yet methods used in stamping paddy are the same as in Bengal. After the whole process is completed, the grain is gathered into picturesque barns built close to one's house.

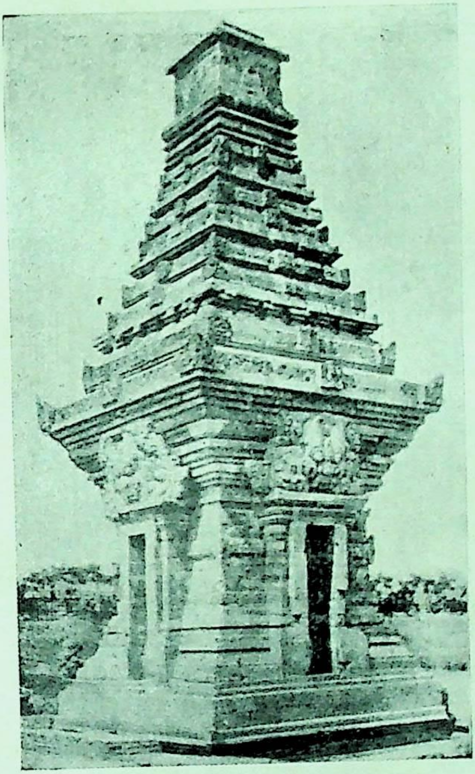
Residential quarters are often large enough to hold as many as eight families. Houses (which served as forts in old days)

are raised three to six feet above the ground by means of poles driven into brick piles; heavy cross-bars wedged into these poles support the wooden frame-work of the plastered wall. which is tastefully decorated with exquisite carvings and coloured wicker-weave. The entrance to the house is often marked by gable fronts, holding up artistically thatched roofs where camel-hump- tops end in crescents of shaded animal-horns. The access to the house is gained by a staircase (built underneath) leading through a trap-door in the flooring of the stranger's or the bachelor's room. There is sometimes a verandah-like projection of bamboo, which serves as a platform to musicians on festive occasions. A sewer runs through the house on either side of which are kitchens with stone slabs for ovens fitted with racks for holding bamboo utensils. These are differently sized cylinders which serve the Bataks as receptacles for cooking, storing and eating food as well as tumblers for drinking. Other furnitures of house-hold utility are rare.

The fabric for wear is made by the people with cotton grown in their own country. Here the art of weaving and the mechanism employed in producing cloth vary little from what are in vogue in other eastern countries. Gut-string bows twang monotonously as ginned cotton fly about into fleece and spinning wheels groan unceasingly as they transform the staple into yarns amidst the gossips of women. Looms can be handled deftly by both sexes and dyes that are utilised in staining the fabric are obtained from vegetable origin like indigo; only some of the printed dress-materials are perhaps obtained from foreign countries.

Women affect large head-gears of coloured cloth in a peculiar style; these are either pinned to their hair with silver clasps and are adorned with large beads or are worn in a curious knot Their ear-rings are enormous; these are generally made of copper but now and again silver pendants are seen too. The more affluent have gold necklets called 'Brahmanis'. from

HINDU CULTURE IN JAVA



Chandi Panataram

By the courtesy of the Netherlands-Indies Archaeological Service.

Sri Lakshmi Printing Press, Delhi.



Ramayana Relief, Chandi Panataram

Sri Lakshmi Printing Press, Delhi.

By the courtesy of the Netherlands Indies". "Archaeological Service

which it is not difficult to guess the source of their inspiration. The fair sex may adorn their waist with silver girdles but children who seldom cover their body generally have a thin precious metal girdle round their stomach. The 'Punjabi' looking long shirts which men put on in addition to their sarongs are sometimes bedecked with pieces of Looking-glasses and their head-covers have the appearance of a 'pugrie' without a tail. Some of the men-folk put on wickered hats to protect themselves against the hot sun while working in the field. It is the turban of the priest or the witch doctor, which has a sanctified bearing, because of its being a gift from their common legendary ancestor Singamangraja.

The Bataks were a fighting race before they settled under the Dutch to the more peaceful life. Slings, [lances with sharp copper tips, bows, arrows, guns,] powder-pouches, and caribou hide small shields were their usual paraphernalia of war. Chiefs carried ivory-handled swords and knives while the underlords displayed copper-hilted daggers. Generals held batons blessed by clan-gurus for the extermination of enemies, whereas common soldiers carried charmed amulets for protection against the foe's poisoned darts. Sometimes heavy wooden maces were used in hand-to hand engagements and the village approach was 'mined' with fine bamboo spikes hidden in the grass to arrest the progress of the invading army who generally were bare-footed. As an ordinary protective measure high mud-walls were built as ramparts round the village.

Fishing, both as a sport and as a living, is indulged in by the Bataks, who live close to such expanses of water as the Lake Toba. Light canoes, made out of hollowed palm trunks, are manned by fishermen, and these look like some saurians with a raised hood. Hooks and lines are sometimes resorted to, but mostly nets are cast to land a big haul. Women have light landing nets and some of the tribes use long sharp knives to finish

the capture, while in water.

Deer-hunting and pig-sticking (with the help of a pointed bamboo lance) often prove so interesting to Batak adults that they spend most of the day in jungles. They often lay traps both for aquatic and land games which, however, are not very ingenious.

The Bataks certainly love music, for their orchestra consists of gongs, drums, flutes, anklongs, violins and queer looking mandolins which are mostly attuned to strange forms of snake-dances which include writhing motions of the entire body, while hands and legs twist into curious figures. Mouth organs are left to lovers who serenade their lady-loves in their off-hours while billets-doux are composed on decorated bamboo cylinders. Children play with pop-guns, tops and balls woven with rattan-strips, whereas the adults amuse themselves with games of dice and chess; card-playing probably appears unknown to them. Their common beverage is palm-toddy, which they drink out of bamboo cups. Tobacco is available to them but opium-smoking (with Chinese-looking pipes and lighters) has had a check under the Dutch.

Drugs are generally made of crude vegetable syrups and love potions are not unknown either. Gurus probably had a thriving income from magic or charmed drinks, which were supposed to do almost impossible things, but these have diminished owing to missionary work, who have done great services to the community by erecting a leper asylum

The Bataks are now being converted to Christianity. but they still display their liking for animism and ancestor-worship imbibed from their forefathers. The Hindu Gods are revered but spirits that are supposed to live in desolate places are feared and protection against their evil-doing is sought through priestcraft How far they are under the moral persuation of their witch doctor and gurus it would be hard to gauge, but

among superstitious people there is always a tendency to revert to their old ideas at the slightest pretext and the Batak Christians are no exception.

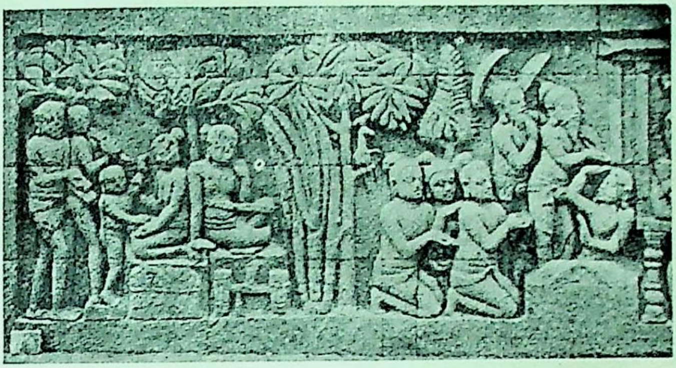
They used to bury their dead, exhume the bodies after a while, burn the same with a show of pomp and collect the ashes in an iron vessel which they would send floating down the mid-stream. This alone did not constitute their respect for the dead and it is our belief that they copied a good deal the festivities of a Buddhist funeral and there must have been some elaborate ceremonies connected with the workship of the dead which are now lost to us.

On the shore of the Lake Toba there is a place called Prapat, which, if of Sanskrit origin, would mean water fall. The trip to Sibloga is indeed very pleasant from scenic point of view, but to us the Padang high lands, where the Minangkabau race has its abode was naturally more attractive. We were shown courteously by Mr. G. Hoetagaloeng, a resident of this beautiful coast town Sibloga. As we were in a hurry, we had to refuse with thanks his hospitality. Fort-de-Kock is one of the Dutch built clean towns which has a military base and the air-route from Pakan Baroe may be reached from here by road. This Pakan Baroe has some Hindu relics which would be of great interest to the historian, but at present they require proper cataloguing.

To judge precisely how far the physiographical conditions of Sumatra have affected ethnic distribution and localisation, or to show how far racial complexities have been somatically temporized and intellectually altered, would be extremely difficult and there is always a possibility of a grave error in the final verdict, unless corroboration from an independent source is available. We know, when in a pre-historic era Sumatra formed a connected mass with the mainland of Asia, migration was easy and a number of races might have settled and some of these early settlers might have, for reasons un-

known, altogether disappeared from the face of the globe. Lower Siam and Malay have traces of lithic evolution in almost all phases; yet so far we have not been put into possession of any stone-age evidences, which are likely to indicate any particular period of the pre-historic human occupation of this island. What we have at our disposal, however, are so unique that we hardly know which race to connect them with. We refer to the stone effigies of the Batoe Sankar caves. Could cave-man possibly execute such fine details on stone as those display? What tribe of men do they represent? Large heads are covered with closely clipped curled hair, which remains clear off the wide foreheads; eyes bulge on either side of pug-noses, under which thick lips part in an expression of wonder or horror; flat but largish ears from which enormous pendants (or flowers?) hang against flabby cheeks; necks are short while backs are bent forward under a heavy burden, so much so that shoulders are propped up against it; yet hands are held akimbo with both palms folded together; a posture which would remind a moderner of the cringing hawker, who would be just pleased to get rid of his heavy stock at the first opportunity.

The same puzzle, but to a less degree, presents itself to us, when we attempt to trace the evolutionary history of all aborigines, specially of the Bataks and the Minangkabaus. The former according to some ethnographers, represents an earlier mixture of the Proto-Negroids and the Proto-Australoids, yet their reverence for the dead and their worship of spirits and ancestors would link them culturally with the Mongoloids. Minangkabaus, who certainly migrated from the maritime regions of Chekiang and Fukien, passed through Malay where a number of them settled down and fused with the Polynesian Mon-khmers, while the rest gained access to Central Sumatra *via* east-coast rivers. Hence arose the legend of the Minangkabau's being the parent-tribe of the Nalayans, to which the fact that the Hindu Sdailendras hailed first from Palembang to dominate over the Srivijaya empire of the Peninsula lent an



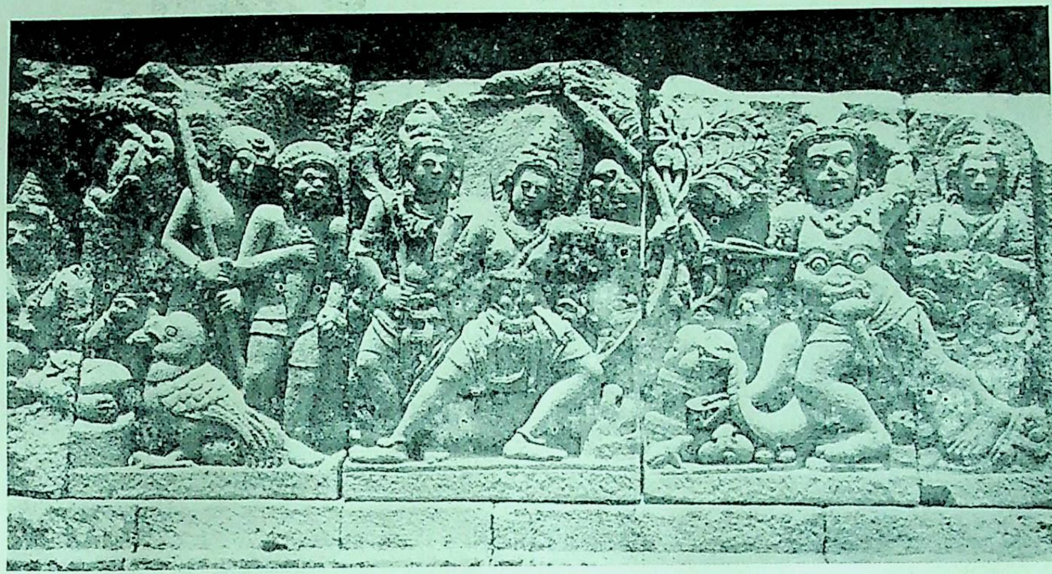
Bas-relief—Borobudur



Bas-relief—Borobudur

By the courtesy of the Nederlands-Indies Archaeological Service.

Sri Lakshmi Printing Press, Delhi.



Sita giving her ring to Jatayu

Rama and Lakshmana fighting with Kavandha

Sri Lakshmi Printing Press, Delhi

By the courtesy of the "Archaeological Service of the Netherlands Indies".

impressive colouring. The Minangkabaus have not only retained their Mongoloid eyes and flattened noses but have preserved much of the animistic and the Spirit worshipping traditions of the ancient Oceanians in spite of their being converted to islamism. They are tall and the woman-folk possess a majestic mien which renders them comparable to the women of modern Turkey and not to their Borkha-covered Indian sisters who are lost behind the labyrinth of the seraglio. There has been much speculation regarding the Minangkabaus; they lived much closer to the Aryan settlers, yet the Hindu influence on them is less felt than on the Bataks; also their queer matriarchal structure of society bespeaks of their isolation from the outer world at a certain stage of evolution for a considerable while. Woman rules the hearth and hers is the only voice that is authoratative on any question of social affairs. The house which has a similar appearance to that of the Bataks but less artistic, is really a barrack of married women, whose husbands may come and visit the inmates but must not make a long stay. Property devolves on woman, while man has just a pittance in the form of a small share in his own family heirlooms. These latter are, however, kept under the surveillance of the oldest male member of the family. A man has no opinion to offer on the marriage of his own children, but will be listened to when his sister asks for his advise on her chilren's affairs. His physical superiority has left agriculture, house-building, cattle-tending etc. to him and while he plays on flutes or violins, a batch of women will dance to the tune, gorgeously attired; their festival head-gears have the look of similar bonnets affected by the 16th century European women, while their embroidered Sarongs with heavy waist bands are probably an imitation of the court dress of the Shailendra ladies.

The Dutch authorities complain that none of the tribes of Sumatra, owing to the extreme fertility of soil, would work

more than it is necessary for raising sufficient crop for annual consumption. As they are too indolent, the benign Hague government was forced to sanction the importation of the Javanese and the Chinese coolies for intensive as well as extensive agriculture. For large-scale production a certain amount of nigger-driving is essential, which, when it is based on legal contracts between capital and labour, is supposed to rush the output and the wage-earning indexes to a higher level. The ethics or the psychological effects of the system are much the same, be it instituted in Assam tea-gardens, Korean condensed milk factories, New Orleans cotton areas or in European mines. There is nothing to grumble at, for, is it not natural to expect adequate returns for initial outlays and current expenses in any organisation ? The Dutch system has all the ameliorative features of the present day labour control ideas. There are doctors to attend the invalid ; clean food and healthly barracks along with regular wages leave little for criticism. The want of philosphic calm on the part of the worker is perhaps responsible for their non-observance of disciplinary action of the authority.

Hindu Rulers : their Influences, Rise and Fall.

The aborigines being dealt with in our rapid survey of Sumatra, we may now be allowed to speak a few words on the activities of a third race which created an unprecedented glamour whether in the West or in the East and which like those of the ancient Egyptians are now reduced to a few stone inscriptions and monuments. How they came to settle down at Jambi or Palembang and thence to Selensing we can only guess, but spread they did, not only intellectually and culturally, but politically as well, in all the islands of the archipelago and the south-eastern Asia which to-day is better described as Further or Greater India. They were the Aryans, who came from all parts of India, but the Dakshinapatha contributed perhaps a larger share in colonisation and perforce enjoyed

a larger return from commerce. In the following lines we shall just give a few dates chronologically arranged so that it may develop into a well-linked story of the past. There are records of events but indentification of places and persons is extremely difficult.

Not to speak of old chroniclers who perhaps never stirred out of their home, even traders who actually visited distant lands display a deplorable lack of knowledge regarding their accurate geographic situation. Men in those days loved to indulge in hyperboles and had a picturesque, but extremely vague manner of describing places and people, which often give rise to serious confusion as to their identification in our age of precision. Dynastic designations and often personal styles of the monarch were made to denote the realm he ruled. The Empire of the Maharaja in the ancient days stood for the Hindu domination in the Further India but the Si-li-ma-ha-la of the chinese records of 1424 A.D. referred to the third Sultan of Malacca. Thus the source, the nationality of the writer and the period all have to be carefully sifted before we are able to piece together the fragments of long-forgotten incidents into history. The classical instance that of the Srivijaya in the Far-East, which, were if not for the indefatigable researches of M. Coedes would still be passed over as the name of a ruler. Yet San-bo-tsai, Shi-li-fo-She Zabaj, Sarbaza etc., all hinted at the great empire which probably had its first nucleus in the territory round Palembang in Suvarnadwipa. We may cite a host of references to this Srivijaya relating to the activities of her several sovereigns and her final exit from the history of the World, but we have to maintain silence without further authoritative collation as to what preceded her, whether the Sailendras were her actual founders or they merely extended for eight hundered years a brilliant programme of some equally glorious ancestors. Many are the allusions to her sister island of Java, some of which at least could be applicable to her with greater truth, specially when she lies

closer to the Indo-Chinese trade-route round the straits of Malacca. Possibly the Buddhist monks hesitated to visit her who still retained her Hindu beliefs and liked still less to make any mention of her in thier memoranda. This can be judged from the fact that as soon as Sumatra changed her religious ideals to the principles of Lord Tathagata, we find the Chinese visiting and describing her at length.

It would be therefore a pure speculation, for example, to say that Sumatra was definitely mentioned as Suvarnabhudmi in the Ramayana. It would be contested that the original work of Valmiki contained no reference to her. At the same time, if Ophir, the gold-exporting town, could be identified beyond doubt with any port on the east coast of Sumatra, from where bullion, ivory, apes (kapim) and peacocks (tukim) went to the court of the king Solomon, we could definitely assert that this island came under the cultural sway of the Aryans at least in 1000 B. C. That the Hindus often embarked on ocean-borne enterprise, whether for the greed of gold or from a sheer spirit of adventure, may be substantiated by the Rigveda which happens to be much older composition than the Chapter on the wealthiest Habrew king in the Old Testament. In 414 A.D. there is no doubt that Fa-hien was marooned in Ya-va-di, for he says so. Yet the Sumatra coast was within a shorter reach of his boat than Java. If the tempest had abated and allowed a smooth voyage, probably he would have never missed his visit to Java, where only the Brahmans flourished. Just as much as Yuen Chwang had little to say except paint Sasamka in the deepest black, Fa-hien was too down-hearted at the fewness of co-religionists. Within a decade of his departure, Gunavarman, an ex-prince of Kashmir, renounced his crown for monk's bowl, and came to convert the people of Cho-po to Hinayanism. Either the older religion of Java was fast losing its grip over the people or this Kashmiri was a good theologian, for, he soon converted enough people to have left the place, apparently satisfied



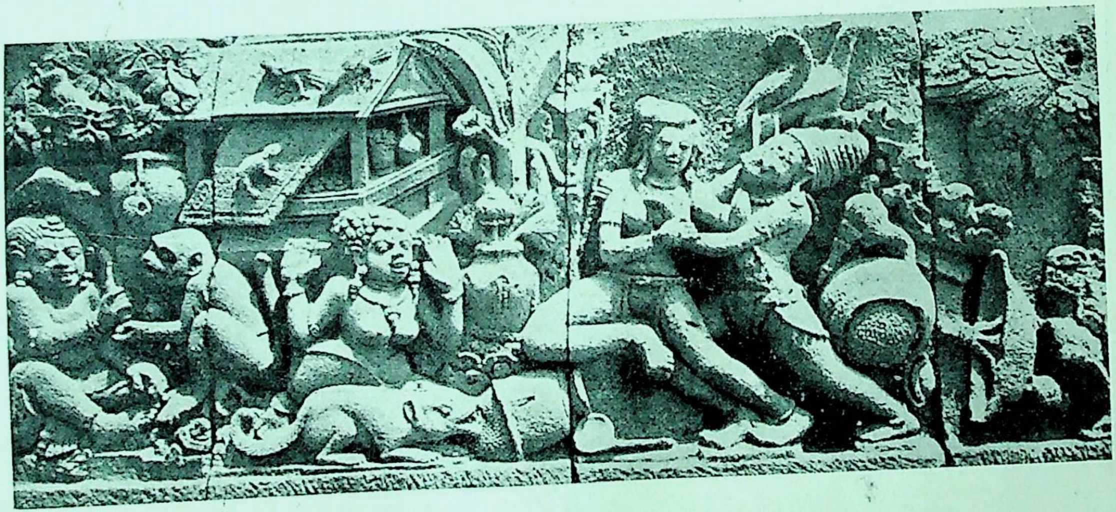
Chandra Prambanan



Siva Guru, Prambanan

By the courtesy of the Netherlands-Indies Archaeological Service

Sri Lakshmi Printing Press, Delhi.



Abduction of Sita by Ravana

By the courtesy of the "Archaeological Service of the Netherlands-Indies."

Sri Lakshmi Printing Press, Delhi.

with his work, for China, where, in Nanking, he died in 429 A.D. It is however certain that Hinduism held its own in Sumatra during the 5th centudry, which it continued to do for another hundred years at least.

By 671 A.D. both the Buddhist Schools had established themselves in Sumatra; from a Malayan inscription of 684 A.D., we are able to gather that the Vajrayana Buddhism was already prevalent among the Srivijaya rulers of Sumatra, and the Mahayanists from the start seemed to have captured Melaya under the guidance of one Dharmapala, but their Tantrism did not flourish until the advent of Wajrabodhi in 711 A.D. Of him, we only know that he was a Dakshini Bhikshu and came to Sumatra on a Persian boat. The Mulasaraswatiwadanikaya School, to which our diarist I-tsing belonged, must have won the heart of the mass, while the Mahayana creed remained a court cult. Sumatra possessed good Sanskrit scholars or I-tsing could not have gained enough proficiency in grammer in six months and proceeded to take up a ten-years course at the University of Nalanda where the 108 Dwarapanditas must have severly tested his knowledge, before he could reach the innermost circle. On his way to Tamralipti he visited all the Malayan ports of the Srivijaya and it was not until 685 A.D. that he could regain Sumatra. He spent another four years in copying probably all the available sacred treatises, but the task was too great for one man. He went to China and returned to Sumatra in 691 A.D, with four compatriots to help him in writing up the religious tracts of the island and in 711 A.D. long after he had found his way back to the land of his forefathers, he translated the Hastananda Shastra of Sakyakirti, one of the twelve erudite scholars of his day who could be classed with Jnanabhadra of Java

The Mahayana Tantrism was really given a strong impetus

by one of the Pala kings of Bengal. That there was a close spiritual alliance between Bengali Buddhists and their Sumatran brothers could be first gleaned from the fact that on the 21st Day of Kartika of the 39th year of Devapaladeva, he granted five villages for the upkeep of a certain monastery near Nalanda at the request of Balaputradeva, the ruler of the Golden Isle, whose mother, Tara was the daughter of Dharmsetu of Java. It is possible to infer from Kalasan inscription (778-A.D) that the father of this Balaputradeva was one Panangkran, who showed enough military ability to be described as Samaragra, in which case, Sanjaya, whose arms all his neighbours felt, would be the paternal grand-father of Balaputradeva. Tara was certainly the wife of Panangkran and Dharmasetu of Keluraka and Kalasan petrographs was a Mahayanist Buddhist, but beyond the fact that Dharmapala and Dharmasetu were almost contemporaneous, nothing further should be deduced. To make him a Pala monarch of Bengal so that Devapaladeva and Balaputradeva could be cousins would be stretching imagination a little too far. Because Dharmasetu claims his desent from the luner race, there is no reason to believe that he was a Kshattriya, in whom only the Kuru blood flowed. It is an epithet which should be taken at its face-value. that is to say, it is an adjunct to glorify the race from which the donor Balaputradeva had sprung. The name 'Tara' itself is suggestive of the host of gods and goddesses that built up the Mahayanist cosmogony, which on the decline of Buddhism came to be included in the Dasamahavidya of the Saktas. From the date of the Bengal Pala ruler we may deduce that Balputradeva ruled in Sumatra sometimes in the middle of the ninth century A.D.

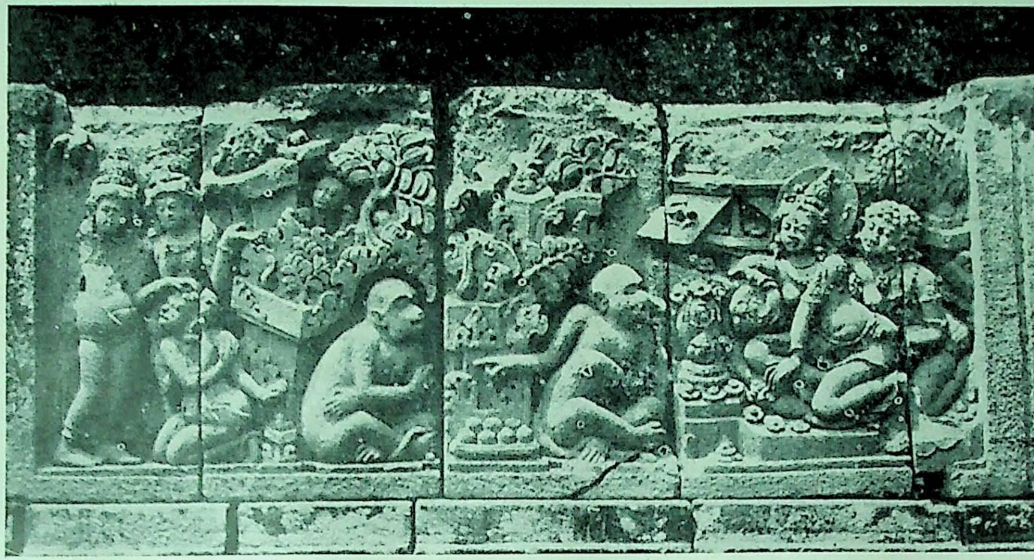
The year 980 A D. saw the birth of one of the most learned Bengalis, whose profound knowledge of the esoteric doctrines of Buddhism made him the head of the Nalanda University; while the Tibetan authorities held out invitations to him more than once to visit their land, Sumatra expressed her greatest desire to see him among the flowers of her Mahayana School.

He may be a mere name to-day in Bengal, which has to secure materials from Nepal, Tibet and Palembang to write a biography of this greater scholar, but he is still revered in countries where the Tantric School of the Buddhists continues to draw votaries to its fold. Atisha Sri Jnana Dipamkara was probably born at Vajrayogin when the Mahayana cult had its exponents all over the Gangetic delta. His exceptional abilities marked him out from his youth and his fame soon spread outside Bengal as one of the greatest exponents of the secret teachings of certain Buddhist monks, who were more or less responsible for the conceptions such as Avalokitesvara, Hariti, Tara and a crowd of Buddhist gods and goddesses in spite of the fact that in the system of Sri Buddha God Himself had no place.

Dharmakirti, who according to a Nepalese manuscript was a Sumatran prince and was initiated into the Mahayana Tantrism by Sri Ratna at Bodh-Gaya, went back to his country and soon achieved the highest position among the Sumatran monks. On arrival of Dipamkara, he showed this Bengali monk all the courtesy due to his vast knowledge and probably it was the latter who taught some of the most hidden practices of Tantra to the Sumatran monks. If it were otherwise, Dharmakirti's, and not Dipamkara's name would have been engraved on Sangklion plate, which probably served as a memorial tablet to the figure of Yamari (the enemy of Death) with eight hands, twenty-four eyes and vested with a garland of human skulls hanging around the neck. It would appear perhaps revolting to the present aesthetic notions of the civilised world, just as much as the figure of Amoghapasa at Padang Chandi or the Mahakalamurti of the same place would create unsympathetic comments from 'nice-minded' people. In the inscription of Amoghapasa too, the name of Dipamkara appears which shows that he still lived in the memory of the Sumatrans just a few years before the Sri-

vijayas were swept off by the continuous attacks of the Bilwa Tikta monarch.

The figure of Amoghapasa deserves our attention for a moment. It is really a conception of the Adyasakti with her attendants or Yoginis who form the chakra with her. She represents destruction in the sense that creation follows immediately from annihilation ; in early Buddhist idea, birth and rebirth move in a cycle and metempsychosis is the direct outcome of karma and only ceases with it, when the greatest of mental conceptions, Nirvanam, is attained. The rites that came to be connected with the Tantrism, one of which was necessarily the construction of a concrete thought-form like Amoghapasa, were all, not single one expected, primarily and fundamentally related to certain yogic practices necessary for setting mind free from the trammels of materialistic thoughts. The gruesome aspect of the whole science of the Tantric worship disappears, when all words apparently related to gross and horrid things are given their true meanings which only the initiated have the right to know, when they prove themselves, after severe tests free from all carnal thoughts. Hence when we learn from the inscription at the back of the statue of Adityavarman. (perhaps one of the last Sailendras of Sumatra) that the Lord of Matangini is removing her loneliness, it is not to sexual pleasure which is alluded to. The word Krms has a peculiar significance. It may mean lust and it may mean an ardent introspective hope for final salvation. If Adityavarman had really mastered all the agramas and practished the self-control necessary for the purification of thoughts, which we do not doubt he did, he must have been one of the greatest Yogins of his age. When we talk of the Tantras and their practices we may well bear in our mind the cautions advocated by 'Mr. Avalon'. It is possible that Matangini was really a woman of the hill tribe but was married to an aryanised monarch of Pelembang, which only leads to



Hanumana finds Sita in Ravana's garden

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By the courtesy of the "Archaeological Service of the Netherlands Indies".



Rakshasas setting fire to Hanumana's tail

Hanumana jumping to Ravana's Palace with his burning tail

Sri Lakshmi Printing Press, Delhi

By the courtesy of the "Archaeological Service of the Netherlands Indies".

the conclusion that fusion with the indigenous element was never at an end in the Far East.

The Mahakalamurti marks the transition period, the waning of popular Buddhism, the slow installation of Buddhist devas among the Hindu Pantheon and the final emergence of the Hinduised Buddhism. The latter, too, finally disappears into all-embracing Aryan religion of India, but not before dual devataship such as the early conceptions of Siva-Buddha had their chance. The Lord of destruction is one of the members of the Hindu Trinity, but He represents the renunciation of material pleasure as well; an idea which the Tathagata and Christ so eagerly advocated. The same cyclic conception of life and death is represented by the skulls at the base of the Mahakala image which has the enigmatic smile of an ageless wisdom. Both the hands of the figure are well-amuleted and folded in yogic mudras, the head-gear is Buddhistic in appearance and it is very hard to say if the statue has the eyes closed or open. The attire is rather peculiar, the pyjama-like fold with a dangling end of the cummer-band is rather suggestive of a non-Hindu inspiration. The face betrays Mongoloid features and the figure represents a stumpy human specimen.

There are still some traces of Hinduism in Sumatra mostly in Padang country. The Rakshasa on the wall of the Biara Temple has rather a pleasant feature. Probably it really represents a dancing Yaksha with a mace (?) in one hand. The head shows beautiful curls of hair and the arms as well as ankles have ornaments. The cloth which hangs in a central plate is secured to the waist by a jewelled belt. The temple itself is in a senile state, even the central dome has lost the spire. It stood on a square base and the whole architecture is remarkable in one sense only, that is, the entire structure consists of burnt bricks cemented together closely, while figures were cut into the brick with a

sharp chisel, as were the figures on the walls of the Mi-Son palace in Champa. There is a fine Murti, well-proportioned and carefully executed with minute details, placed outside the ruins of another Temple which has a too-suspiciously close appearance of a Buddha with upturned palms to be identified with a Hindu deity.

When we speak of political Sumatra of the olden times we mean the pre-Srivijaya kingdom and the Sailendra monarchy. Of the first, it is mostly guesswork. Leaving aside the vague references to Sumatra in the pre-Christ literature, we may be allowed to begin with Kantoli, which in itself would be speculative as to its geographical position. This kingdom of Kantoli is supposed to have sent beautiful presents to the Hsiau-Wu emperor, who in return created him an independent ruler with the tile 'Sri Iswara Narendra'. This happened in 460 A.D. and forty-two years later, Gautama Subhadra, a successor to the Iswara Narendra, dreamt of the then Celestial Emperor on the 8th of April and so vivid was his overlord, drawn from the memory in the morning. The wonderful point in the whole incident was that the court painter who was despatched post haste to the Chinese capital brought back an exact replica drawn from life. This clever adulation was perhaps appreciated by the Seigneur of China who probably compensated the envoys with the most valuable presents his empire could produce. Seventeen years later his son Priyavarman sent an epistle to the Chinese court, where his extreme piety as a Buddhist must have made a deep impression. Yet in less than half a century, in 564 A.D. to be precise, Kantoli vanishes into seclusion and for the first time we get to know the name of the Srivijaya.

We have already detailed what we know regarding the visit of the Chinese scholar I-tsing, the conversion work of

Dharamapala and the introduction of Tantrism by Wajra-bodhi. But before the Javanese conquest of Sumatra, the Sailendras or the Mountain kings had already created an empire, which included the districts of Lower Siam, Malay, Sumatra and Java and if all the small islands are included, her possessions would number to fifteen different territories. Of course, the Sailendars did not consolidate the whole power under one central authority for long, but up to the rise of the Banka revolt in the 7th century, King Javansa, whose gift of a park was commemarated in another inscription, must have held the reins of the whole of Srivijaya authority in one hand. But within a couple of centuries, probably owing to outside invasions, if not due to internecine war, there appear to be three branches of the Sailendras, at least two, one with Java as the centre of his activities, the other with Palembang.

This spilt is indicated in the Pala Copper grant, dug up at Nalanda in 1921. Hence we are at a loss to determine, unless the Chinese records specifically mention the country of origin, which branch of the Sailendras was responsible for gifts and envoys to the Imperial Court, when the common monarchical designations the Srivijayas are spoken of. There friendly missions were never interrupted, except when serious trouble prevented their continuance. Thus from 671 to 741 A.D. we have proofs of this ambassadorial exchange of presents and it is on record that a Sailendra Yuvaraja visited the Imperial Court personally in 724 A.D. and was confirmed in the title of 'Sri Indravarman' after 17 years by the Emperor's proclamation.

The second half of the ninth century is commemorated by Balaputta's request of Devapaladeva to build a monastery in Nalanda. The Chinese mission resumed the first decade of the 9th century, when according to Ibn-at-Fakih, Malay continued its government under the same banner

as the island of Sumatra. All sorts of people used to flock to the Srivijaya ports which traded under royal control, camphor, sandal (Agastya himself preferred the Harichandana of the Indian Archipelago to that of the Dakshinapatha), ivory, aloes and sappan wood. Tin, ebony and spices perhaps made the bulk of the Srivijaya export to Europe, (the Near East), Arabia and India.

An envoy, probably an officer of the army of the Srivijava received in 905 A.D. a high-souding title from the head of the Tung dynasty. There is a record of the Si-li-wu-ya king sending in 960 and 962 A.D., gifts to the Imperial seat. The chamari tail (included in the list of Chinese presenta), white porcelain, silver wares, silk thread, saddles and bridles, all display the height of splendour the Sumatran Court must have attained. The exchange of gifts was repeated in 971, 972 and 974 A.D. The presents that Srivijaya sent included ivory, rose water, dates, peaches, white sugar; glass phials and coral trees, and most of these were the luxury articles the wealthy Sumatrans used to enjoy. The cargo of perfumes and drugs which had to be taken to Canton owing to a storm in 980 A.D. tells us that the Hindu colonists must have learned the art of manufacturing the same from the mother country where according to Vatsayan there were some 74000 'Scent-articles' in vogue. These presents which went from Ha-chi (which may stand for some king Ajit or Raja Sri) were again repeated in 983 A.D. and this time the list included cotton cloth, crystal and rhinoceros horns.

Sanskrit culture seemed to have flourished more and more from the 11th century A.D., for Buddhist literature which was mainly in Pali was probably taught along with Sanskrit by scholars such as Pandit Wimalaseri to Chinese students like Fah Yu(963 A.D.). More books came to be composed in popular Sanskrit owing to the introduction of the Tantras.



Rama, Lakshmana and Sugriva, with the monkey army march over the bridge.

Sri Lakshmi Printing Press, Delhi.

By the courtesy of the "Archaeological Service of the Netherlands Indies".



The monkey army carrying blocks of rocks for building a bridge over the sea.

Sri Lakshmi Printing Press, Delhi.

By the courtesy of the "Archaeological Service of the Netherlands Indies".

The Sumatran Sailendras were the first to break away from the wide practice of employing Pallava script in books and pertographs. The Pallava types were so well known in Champa, Cambodia, Lower Siam. Malaya, Sumatra aud Java that the Chinese appellation for Further India was 'Kouen Louen'. The Sumatrans substituted Sanskrit as the court language for the common Proto-Malayan mixture of the Dravidianised Sanskrit (which in Dakshinapatha is called Tamil).

Of course niether they nor their Malayan cousins could build half as grand as the Javanese. The Stupas at Takoes Moeroes and at Tanjong Medan in the Pandang highlands are some of the few extant architectural evidences they have still to their credit. Artistically they were far behind the Javanese people, but as rulers and conquerors they were perhaps more vigorous. By 775 A.D. the Lower Siam was in their hands and this is proved by the word 'Srivijaya' being repeated three times in an inscription found there. In another hundred years, Malay was subjugated. They controlled all the trade of their territory. One of the Princes was in the habit of storing gold bricks in the tank near his palace saying each time he threw a brick "This is my treasury!." Of course this probably is a tall story, the teller being a cempatriot of the composer of the 'Arabian Nights'. But we know that the Srivijaya in 848 A.D. was one of the richest maritime powers whose 'barbarous' Sanskrit of the Tantric inscriptions was probably intentional. It was an attempt to veil the double entendres which the Tantric literature profusely used to ward idle curiousity of the unbelievers; similar reasons prompted cabalistic writings of the Near East.

Possibly, the Arab colonists were primarily responsible, for the introduction of wine and slave women among the elite of the Srivijaya and one of these traders deplores bitterly the absence of bucolic debauchery in countries like Cambodia.

The downfall of the Srivijaya was engineered by internal luxury and the royal indolenee. Conscription at the time of war probably did not work according to the scheme drawn out during peaceful days. Petty jealousies, the want of proper control of distant possessions, the growth of competitive ports, and the reputed accumulation of gold, all were sowers of dissensions and disrupture. So long the Srivijaya monarchs could command a powerful navy, their thalassocracy was bound to prosper. There were really three different attacks all in different ages against the Srivijayas, who grew more and more discredited, while they were being shorn of their possessions. From the first two assaults which were neither systematic nor continuous, the Sailendras had time to recuperate but from the third they could hardly have enough resources left to revive their power,

Thus Srivijaya could not only repulse, but took offensive against their aggressors Dharmaswanga between (992-1007) A.D. and came out victorious. The years 1005-90 must have been prosperous to them. They could resume their relations with China, but after 1035 A.D. Rajendra Chola I began to destroy the Srivijaya possession piecemeal. But, even then, the Sailendras had a chance to regain at least some prestige and create a shadow of the former Srivijaya, after the passing away of Rajendra Chola I and his susscessor.

It was Bilwa Tikta ruler with his queen-mother, his Prime Minister, Gaja Mada and Ahmiral Nala who did not allow any respite to the Srivijayas. Thus passed away a house of magnificient rulers who never levied heavy direct taxes, who always looked after the welfare of their people by not raising extravagant, vain glorious monuments, but by solid commercial enterprises, the facilities of which were extended to all that traded in their ports.

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Hindu Culture in Borneo

Men and Manners

The original inhabitants of Borneo, known as the Dyaks, offer an interesting study to the students of anthropology regarding both their origin and customs and habits. It is evident that the Dyaks belong to the Malayo-Polynesian race and bear close affinity with Bataks of Sumatra and with several primitive peoples of French Indo-China such as Djareis, Bahnars, Chams and others. They are, however, taller and more handsome than the Javanese and the Malays. Their bodies are well-built and their features are fairly regular, interrupted by the flatness of the nose and the prominence of lips. It is said that the Dyaks have displaced the original inhabitants of the island by driving them into the depthmost interior of the forest. A very small number of those aborigines in the central forests are still to bo found. They are black-skinned and of stunted growth, and armed only with the bow and the blowpipe. These wretched savages are, however, fast disappearing like primitive peoples of the world.

The Dyaks themselves can be divfded into two distinct classes :—The Dyaks of the coast and the Dyaks of the interior. The Dyaks are generally hospitable and honest. Their whole nature is characterised by an intense love of liberty. There are, however, shady sides of their character. They are idle, fond of leading a nomadic life and indifferent to truth. They are even at times quarrelsome and hasty. The river-side Dyaks are less pure for the admixture of Malay aud other foreign blood, but they are more civilised ; and

their civilisation is of Malay character, for they imitate the Malays in their customs and manners. They are more capable and intelligent than other Dyaks and of greater energetic application. They have even a touch of duplicity in their character, the result of their long contact with foreigners. They were once the subjects of the Indo-Javanese Empire, this is evident from the ruins of their ancient temples and also from the names of their towns and rivers. The river-side Dyaks from a very long time have close intercourse with the Arabs and the Chinese. The Arabs have converted them into their own religion. But a very loose form of Islamism exists among the Dyaks and they are, in fact, Mohamedans more in name than in anything else. It is evident from their practices that they have no true idea of their religious significance, nor they have any idea of either Mahomedan religion or of Christianity.

The interior Dyaks are far less civilised than their river-side brethren. In fact, they are a savage people who indulge in highly barbarous practices. They are extremely indolent by nature and lead a nomadic life. They live upon the bounty of nature and are shy of foreigners. That they are in the lowest stage of civilisation is more than sufficientiy evinced by their brutal custom of head-hunting. None among the head-hunting Dyaks can become a chief, unless he first presents to the elders of the village one or more heads collected from some neighbouring tribe. No man can marry, unless he does the same thing. On special religious festivities the whole tribe having observed fasting and abstinence and having undergone purificaton, starts for its terrible game of head-hunting. The Dutch and the English have put a stop to this brutal custom among the river-side Dyaks, but its unrestricted practice still persists among the interior tribes. The interior Dyaks are, however, not great hunters excepting in head-hunting. They commonly use snares and traps for catching wild animals.

They are, however, clever fishermen and they catch quite a large number of fish. Their hunting weapons are mere bow and spear, Their favourite game is the deer. They dry its flesh. Heavy toll is taken every year from the interior Dyaks by fever, small-pox. cholera and other fell diseases, while a large number of them fall a prey to the ravages of wild animals.

The Dyaks, in general, however, are poor agriculturists and their agricultural impements like their other utensils and furniture are of the most primitive kind. They cultivate a little rice and a few sweet potatoes and mostly feed upon the produce of their forests. The Dyaks, in general are voracious eaters and immoderate drinkers of toddy. Their meals usually consist of various kinds of vegetables, fruits, rice, sago, fish (fresh, salted or dried), flesh, the head of cabbage, palm tender shoots of bamboo and rattan. Their most favourite condiment is salt. They smoke and chew betel. They are very much fond of holding large banquets (private and public alike) in which they overeat themselves. But they would eat little, if nature were not more than bounteous to them, for they are very poor agriculturists.

As they are fond of eating, so they are greatly fond of music and dancing. They love to hear tales.

The Dyaks, in general, are very poorly dressed.

A male Dyak wears a loin-cloth or girdle of beaten bark. A Dyak woman is clad in short petti-coat and vest of bark or sometimes of cotton. On festive occasions, as at the time of banquets, their costume is enriched with bracelets of pewter, copper or bead work. Both men and women wear long hair, twisted into a chignon, dangling on the back of the head and neck. The head is generally covered with handkerchief.

Sometimes a Dyak may be found with a cap on his head. All the Dyaks have their teeth lacquered. Like other savages they tattoo their bodies either in whole or in parts with various forms of designs.

The Dyaks have no alphabet or writing and their language is closely allied to the other Malayo-Polynesian dialects.

Like their language their religion is also of the lowest order. Although the Dyaks believe in a supreme creator whose name varies with different tribes, the whole of their rites and rituals are taken up by propitiating-worship of the evil spirits. In fact, their religious faith in spirit-worship is with the most of the savages. They live in constant fear of evil spirits. All mental and physical troubles are attributed to them, and Dyak religion consists in propitiating these evil spirits who are the source of all evils, including death. The priest who is also a sorcerer propitiates them by sacrifice and by prayers in special language, called the tongue of the spirit (Basa Sang Yang). Even cannibalism is practised from such ritulistic spirit, to procure the soul of the deceased as the protector of the killer and of his village. For this reason the heads dried, cleaned and adorned with flowers are the object of a regular cult among the Dyaks, who in their feastings offer them titbits of every kind of food and quides of betel-nut to coax them for adopting their new tribe

The Dyaks of the north are animists. Every thing is haunted by a spirit or a soul, possessing the power of leaving its abode. It is due to this straying of the soul that a man falls ill and even dies, if the soul do not return. The Dyaks of the south are shamanists. The sorcerer is the chief regulator of their lives.

The Dyaks have both exogamic and endogamic forms of marriage. Marriages are conducted by means of go-betweens. The youths from their puberty are free to make their choice, but in practice they are always guided by their parents. The prospective husband must first offer a present to his future father-in-law and mother-in-law, even if they be opposed to the marriage. The husband is the head of the community, but the Dyak woman is the object of extreme respect in the tribe and in her home. If the husband dies, the wife may succeed him, inheriting his duties and dignity. The children are welcome additions to the family, but the birth of twins is considered to be unlucky.

Funeral rites of the Dyaks differ with the different tribes. Sometimes, they burn their dead bodies, sometimes they expose them in trees. No religious rite appertains to these practices. Some tribes of the Uppor Kapuas bury their dead and collect their bones in the family tomb. Some Dyaks cove out a hollow in a part of the trunk of a growing tree and place the dead body within the hollow. The bark is always replaced over the opening, thus the tree continues to grow as a living tomb of the dead.

A Dyak village does not bear any semblance to an Indian village. A Dyak village consists of a cluster of houses with their yards and gardens. Sometimes, the whole village consists of one immensely long house, divided into as many compartments as there are families. Their houses are built of wood and are elevated on piles. They are very often surrounded by small gardens containing sugarcane, pimento and betel. On the whole, the houses are neat and clean. The village always contains a very large and well-built communal house. In this communal house public deliberations take place. Large banquets are also held here. The bachelors and guests of the

tribe use it as their dormitory.

Thus the native population of Borneo like those of many other Pacific islands are in the lowest stage of civilization, and only their special characteristics have been mentioned here.

Inscriptions from Borneo

The Yupa Inscriptions of King Mulavarman

From Kutei (East Borneo)

V. G. Vol. VII

A

(१) श्रीमद्विराजकीर्त्तेः (२) राज्ञ [श्] श्रीमुलवर्म्मणः पुण्यम् [।]
(३) शृण्वन्तु विप्रमुख्य (।): (४) ये चान्ये साध्वः पुरूषः (ा : [॥]
(५) बहुदानजीवदानम् (६) सकल्पवृक्ष सभूमिदानञ्च [।]
(७) तेषाम्पुण्यगणानाम (८) युपोयं स्थापितो बिप्रः [॥]

B

(१) श्रीमतः श्रीनरेन्द्रस्य (२) कुण्डंगस्य महात्मनः [।]
(३) पुत्रोश्ववर्म्मो बिख्यातः (४) वंशकर्त्ता यथांशुमान् [॥]
(५) तस्य पुत्रा महात्मानः (६) त्रयस्त्रय इवाग्नयः [।]
(७) तेषाण् त्रयाणाम्प्रवरः (८) तपोवलादमान्वितः [॥]
(९) श्रीमूलवर्म्मा राजेन्द्रो (१०) यष्ट्वा वहुसुवर्णकम् [॥]
[११] तस्य यज्ञस्य यपोयम् १२) द्विजेन्द्रैस्सम्प्रकल्पितः [॥]

C

(१) श्रीमतो नृपमुख्यस्य (२) राज्ञ (श्) श्रीमूलबर्म्मणः [।]
[३] दानम् पुण्यतमे क्षेत्रे (४) यद्दत्तम्भप्रकेश्वरे (॥)
(५) द्विजातिभ्योग्निकल्पेभ्यः (६) विंशतिर्गोसहस्त्रिकम् [।]
(८) तस्य पुण्यस्य यपोयम् [८] कृतोविप्रैरिहागतै (:)

Hindu Culture in Cambodia

INTRODUCTION.

Hindu-China or Indo-China consists of five provinces, *Viz.*, (1) Tonkin on the north, (2) Annam in the middle or centre (in ancient times there was a Hindu kingdom on the south of Annam, there is mention of a Hindu king, named Sri Mara, in the Vo-Chanh Inscription of the second century A. D.), (3) Loas on the west, (4) Kamboja, Kambuja or Cambodia is in the west (from a perusal of the Mahabharata, we learn that Sudakshina, Prince of Kamboja, with his army, joined the Kaurava side in the Kurukshetra War. There is mention of Kamboja in ancient Sanskrit literature) (5) Cochin China is on the south. Of these Cochin China is a French Coloney, other four provinces are Tributary States. There is a French Resident in each of these four States. On the north of Indo-China is China. On the south and east extends the China sea and on the west are Siam (Thailand) and Shan States of Burma. The area of Indo-China is 280,000 square miles and its population is about 23,000,000.

Probably towards the middle of the second century B. C. the Anamese came from southern China and settled down in Tonkin, near the mouth of the Red river. Their language, manners, customs and religion are like those of the Chinese. In the opinion of historians the Cambodians are the descendants of the Khmer race, living on the valley of the Mekhong river. Their appearance, manners and customs are similar to those of the Siamese. The Hindus established their colony in Indo-China two thousand years ago. It contains rich ores

of lead, wolfram, tin, graphite, phosphate, gold, silver and of other precious stones. The kingdom of Annam consists of North Annam and Tonkin. The Chinese conquered the country and ruled over it for twelve hundred years from 268 B. C to 939 A. D. Annam regained its independence in 938 A. D. and conquered Champa in 1471 A. D. The ancient kingdom of Kamboja extended from the mouth of the river Mekhong up to Tenasserim on the Bay of Bengal and to Southern Annam (Champa). According to the opinion of historians, the Hindus first established their colony outside India in Funan. From inscriptions and ancient Chinese annals, we learn that an Indian Brahmin, named Kaundinya, first established a Hindu colony in Funan in the first century A D. European scholars are of the opinion that the Hindu Royal Dynasty of Funan was descended from an Indian Brahmin named Kaundinya. He married Princess Soma, daughter of the Naga king. At that time Kamboja was included within Funan, for this Kaundinya was the first Hindu king of Funan as well as of Kamboja. In the second century A.D, the kings of Funan adopted the title of "Varman". In the third century A.D. Fan-chan, king of Funan, sent a royal envoy to India. It was about the year 240 A.D., five years after the aforesaid event, Fan-Seum, king of Funan, received a royal envoy from India and another from the Chinese Emperor. Towards the middle of the fourth century A.D. Chandana, king of Funan, sent an envoy to the Chinese Court.

There exists a written record of the arrival of another Kaundinya in Funan, some time towards the end of the fifth century A.D. This second Kaundinya was the religious and social reformer of Kamboja. At some time towards the latter half of the fifth century A.D. the king of Funan sent a Sannyasin, named Sakya Nagasena, to the Chinese Emperor. During this time, the divinity and glory of the Hindu God

Siva spread in Funan. Nagasena preached the divinity of Siva before the Emperor of China. About the origin of the name of 'Kamboja' French scholars maintain that Maharshi Kambu was the founder of the Kamboja kingdom. The kings of the royal dynasty of Kamboja are known to be the descendants of Maharshi Kambu and a celestial nymph named Mira. Towards the first half of the sixth century A.D. Kamboja revolted against Funan and threw off its yoke. Thus an independent Hindu kingdom was established in Kamboja. We learn the following from an inscription of 658 AD.

"Having received a Shula (spear) from the foremost of the Brahmins, Ashwatthama, son of Drona, the chief of the Brahmins, Kaundinya, installed that Shula in this place (Bhavapura). The daughter of the Naga king grew anxious, and that daughter of the Naga king named Soma is known to be the first Governess of our dynasty on earth. She lived an emotional and devotional life in the human world, and Kaundinya, the foremost of the Brahmins, married her for the performance of (domestic duties) and the religious rites of a house-holder. Divine will for the fulfilment of future events is beyond the comprehension of the mind."

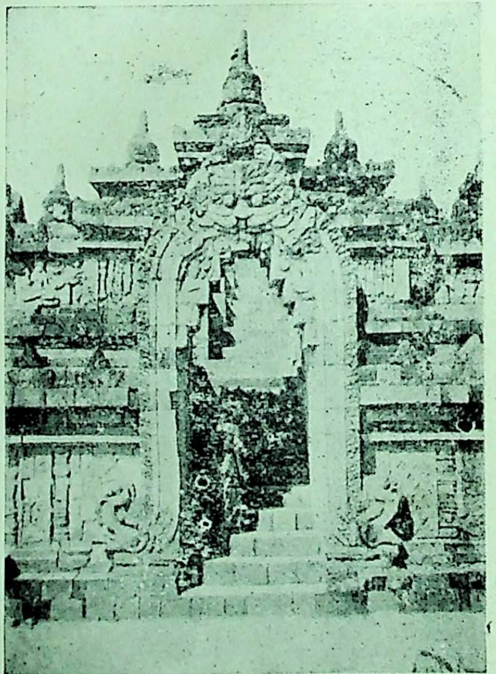
In 166 A.D. the envoy of the Roman Emperor, Marcus Aurelius, landed in Tonkin. In the second century A.D. the Greek geographer Ptolemy wrote a geographical account of Indo China. Arabian and Persian travellers had written elaborate accounts of Indo-China in the eleventh century A.D. In the thirteenth century A.D. Marco Polo recorded an account of Tonkin and Champa. The Portugese navigator Vasco-da-Gama first brought about a contact with Europe and South-Eastern Asia. Vasco-de-Gama landed on the Cape of Good Hope in South Africa on the 12th of November 1497 and arrived at Calicut in India in May 1498 A.D. In August 1511 A.D. he conquered Malacca and arrived in Canton in 1514 A.D. After the conquest of Malacca, Portugese envoys

came to the court of Siam. Since then Christian missionaries entered into Indo-China and from 1550 A.D. Christian preachers began to preach Christianity in Kamboja. First of all, the head of the Christian Church in Malacca came to Indo-China. Father Diago Adurate arrived in Cochin-China between 1593 and 1596. In 1626 A.D. Father Baldinotte of Italy and Father Alexander-de-Rhodes of France came to Tonkin. At that time an institution named Societe Des Missons Etrangleves was founded in Paris, and its members visited Indo-China and China. In 1641 A.D. a Dutch envoy arrived at the capital of Laos kingdom, Vieng-Chan. King Louis XIV of France sent an ambassador to Ayodhya, the then capital of Siam, to its king, Phra Narai, between 1685 and 1687 A.D. From this time commerce between Indo-China and Europe began to spread.

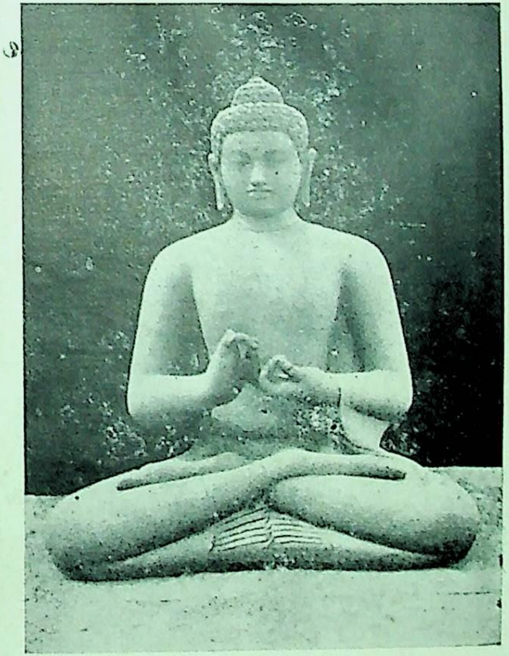
In 1887 a French Governor-General was appointed for Indo-China and Cochin-China was turned into a French colony and along with this Kamboja, Annam and Tonkin were reduced to tributary states. In 1893 Laos was annexed to Indo-China. On the 31st of July 1898 Indo-China was brought under French domination.

LEGENDARY HISTORY OF KAMBOJA

The province of Kamboja, modern Cambodia of French Indo-China has, in recent years, attracted the notice of many Eastern and Western archæologists and students of Indian history. Cambodia is now regarded as a part of Greater India. From the nineteenth century it has become a French dependency. Since the beginning of the twentieth century, many French scholars have been engaged in collecting its materials of history. It is due to their patient labour and arduous efforts, that we are now in possession of some notable historical facts about ancient Kamboja. From their researches, it is now clear that Kamboja was once a part of the big province called Funan. The extensive territory of Southern China, extending up to the



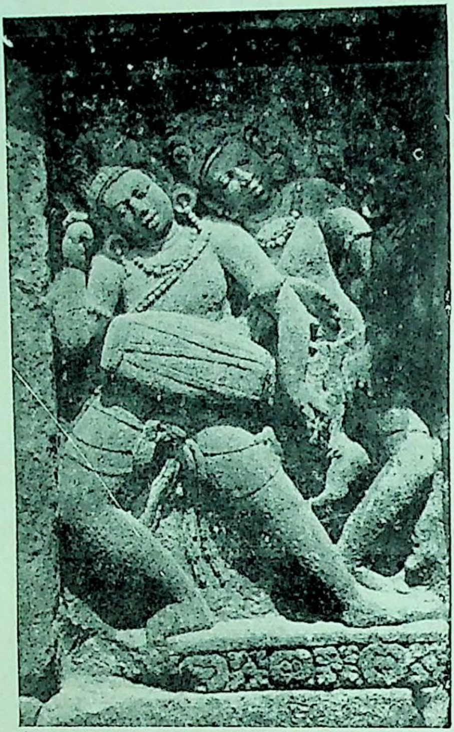
Gateway—Borobudur



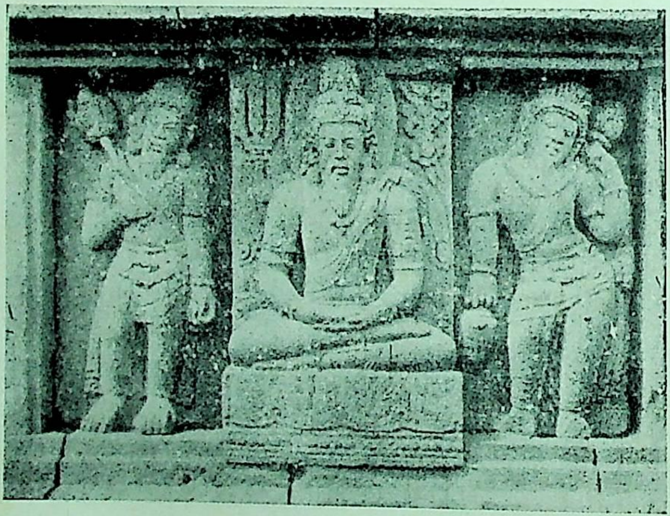
Dhyani Buddha

By the courtesy of the **Nederlands-Indies** *Archaeological Service*

Sri Lakshmi Printing Press, Delhi.



Dance Scenes, Prambanan



Panel, Brahma Temple, Prambanan

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Pacific Ocean, bounded by Champa and Annam in the East, Siam on the West, and Laos on the North, constituted the ancient kingdom of Funan. The Sea of China on the south of Funan, to a great extent, encroaches upon the Malay Archipelago. The islands of Sumatra. Java, Bali, Borneo, Celebes and other large and small islands situated on the other side of Funan may be considered as its neighbouring territories. Now-a-days historians consider all those provinces and islands as at one time included within Greater India. Almost all scholars, who are engaged in collecting the history of Cambodia, are of opinion that the first colony which the ancient Hindus had established outside India was in Funan. But there are differences of opinion about the *time* of the establishment of the colony and about the *route* by which the ancient Hindus came to Funan, when they first settled in Cambodia. From the inscriptions and from the ancient Annals of China, historians and research-scholars have arrived at the conclusion that an Indian Brahmin, named Kaundinya, was the pioneer of the first Hindu colony in Funan. But almost everything about the ancient history has, however, been lost in the mist of legends and doubtful traditions.

THE SECOND KAUNDINYA

Relying on the ancient accounts of China, many European scholars have maintained that the ancient Hindu royal dynasty, named Funan, was founded by an Indian Brahmin named Kaundinya. This Kaundinya arrived at the coast of Funan in the first century A.D. He married Princess Soma of the Naga Dynasty. Cambodia was at the time a province of Funan, under the Government of the latter, hence Kaundinya was the first Hindu ruler of Cambodia, as he was of Funan. In the second century A.D. the Hindu Kings of Funan assumed the title "Varman". In the third century A.D. Fan Chan, the then King of Funan, sent an envoy to India. It was about 240 A.D.? Five year after this, Fan Seum, the then Ruler of

Funan, recieved Indian and Chinese ambassadors. Towards the middle of the fourth century A.D. Funan's King, Chandana, sent an ambassador to the Chinese Court. It is recorded in the ancient annals of China that another Kaundinya arrived in the fifth century A.D. This second Kaundinya was the social and religious reformer of ancient Kamboja. At some time towards the end of the fifth century, the King of Funan sent a Sannyasi named Nagsena to the Chinese Emperor. By this time the worship of the Hindu God Siva had spread in Funan. Nagasena preached the divinity and glory of the Almighty Siva before the Emperor of China. As Hindu rule was established in Funan from the time of the first Kaundinya, so Hindu religion, Hindu cuulture, and many Hindu social customs and practices began to spread in Funan from the time of the second Kaundinya. Only these bare outlines of historical facts are what we can gather from the different accounts about ancient Kamboja.

ORIGIN OF THE NAME OF KAMBOJA

About the origin of the name of Kamboja, many erudite French scholars like Sylvian Levi hold that a great Hindu sage named Maharshi Kambu was the founder of Kamboja, or Cambodia, within the territory of Funan. The descendants of Kambu, born of the celestial nymph Mira, were the ancestors of the royal line of Cambodia. The Kings of Cambodia at first governed the province under the rulers of Funan. Towards the first half of the sixth century A.D., Cambodia revolted against Funan and set up an independent Hindu Kingdom in Cambodia. From the Inscription of King Bhavavarman of Cambodia, about the middle of the sixth century A.D , archæologists have found positive proofs of the prosperity of ancient Cambodia. After this towards the end of the sixth century, we come across the name of Mahendravarman, a mighty monarch of Cambodia. Some time after Mahendravarman, Funan's King, a descendant of Kaundinya dynasty, was invited to the throne of Cambodia. Due to all these cir-

cumstances, the ancient history of both Funan and Cambodia is closely connected with the name Kaundinya. History is, however, absolutely silent about the Indian Brahmin Kaundinya, the first Hindu ruler of Funan, previous to his arrival in Funan. It may be frankly admitted that we do not possess any reliable account of the early life of Kaundinya. Again, if the statements of historians about Maharshi Kambu be true, then the principality of Cambodia seems, politically, of more ancient origin than Funan, because when Kundinya married the Funan princess Soma, long before that Cambodia had been a dependency of Fanan.

Kamboja and the Mahabharata

From the inscription that has been recently discovered in the ancient principality of Champa, in the east of Cambodia, it appears that it was written (engraved) in 658 A.D.

It runs to the effect that the trident which the famous Brahmin named Kaundinya had obtained from Drona's son, Ashwatthama, was buried by the former in the soil of this territory under Funan. Princess Soma of the Naga dynasty was the founder of a separate royal dynasty upon the earth. A Brahmin named Kaundinya married her for due performance of religious rites.

If the above-quoted lines of the inscription contain any element of truth, then Kaundinya, the husband of the Princess Soma of Funan, was a contemporary of the principal personages mentioned in the great Epic of the Mahabharata. It admits of no difference of opinion that there were Brahmins at about the time of the battle of Kurukshetra. Then Kaundinya's marriage with Soma is to be regarded as an event that had occured over two thousand years ago, perhaps even several centuries before that.

THE BATTLE OF KURUKSHETRA

In the Fourth Chapter of the Mahabharata, Bhishma, lying on the bed of arrows, says to Karna: "For the benefit of Duryodhana, by thy own prowess, thou didst conquer the Kambojas, and after going to Girivraja didst vanquish Kings like Nagnajit and others. Thou didst also subdue Amwastha, Videha, Gandhara, Utkala, Paundra, Kalinga, the Nishadas and the Valmikas by entering into their territories, and thou didst bring the fierce and warlike Kiratas of the Himalayas under Duryodhana's rule."

In the Sixth Chapter of the Drona Parva, it has been recorded that Drona was appointed Commander-in-Chief of the Kaurava army. In the list of the names of Drona's army, we find mention of Kambojas. "On their side, the Kambojas, with Sudakshina at their head, proceeded in great speed on their horses, accompanied by the Sakas and the Yavanas."

It has also been recorded in the Eighteenth Chapter of the Drona Parva that when Arjuna was engaged in fighting against the Sansaptakas, Drona drew up the army in battle array in the formation called Suparna. On the left side of the formation, stood Tina of Avanti and Sudakshina of Kamboja, in front of Ashwatthama.

It has also been mentioned in the Eighteenth Chapter of the Drona Parva, that when Arjuna took a solemn vow to slay Jayadratha, Drona drew up the army in a particular formation the front half of which was like a wheel. Then within that formation Drona drew up the troops in an impregnable formation called Suchi Vyuha; at the rear of that formation were placed the Kambojas and Jalasandhas and after them stood Duryodhana and Karna.

Again, the following description occurs in the 91st Chapter of the Drona Parva :

> "When Arjuna in order to kill Jayadratha began to penetrate into the Kaurava hosts then Jaya, Kritavarma, Sattwata and Kambojas began to offer resistance to him."

FIGHT BETWEEN ARJUNA AND SUDAKSHINA.

After Shatayu was slain, the heroic Sudakshina, son of the King of Kamboja, speedily advanced towards Arjuna, the destroyer of his foes, in a chariot harnessed with horses of exceedingly swift pace. Then the great hero, Arjuna, finding Sudakshina coming towards him, shot seven shafts against the latter which sank into the earth after piercing Sudakshina's armour. Heroic Sudakshina being deeply hurt by the arrows discharged from the Gandiva bow (of Arjuna) in great rage, at first pierced Arjuna with ten arrows and Vasudeva with three, and then again shot five arrows at Arjuna. Then valiant Dhananjaya (Arjuna) after cutting down Sudakshina's bow and flag-staff of the chariot pierced the latter with two sharp Bhallas (spears). Thereupon, warlike Sudakshina, being greatly enraged, for being struck by Bhallas, pierced Arjuna with arrows and began to roar (in anger), after throwing towards Arjuna a formidable iron Shakti, crowned with bells. The great Shakti discharged by Sudakshina fell upon Arjuna, like a glowing meteor and sank into the earth after piercing Arjuna's body. Thereupon, Arjuna almost fainted, being struck by the Shakti, but he soon collected himself, heaved a deep sigh, licked his elbow, and pierced Sudakshina, his charioteer, horse, flag-staff and bow with fourteen Narachas, adorned with Kanka feathers. Then after discharging volleys of arrows, he cut down Sudakshina's chariot into pieces and penetrated Sudakshina's heart with sharp arrows. Being smitten by the formidable shaft of Arjuna, Sudakshina, son of the

King of Kamboja, with shattered armour oud benumbed body, was shorn off of his crown and armlets. He then fell on the ground like a flag-staff loosened from its stand.

We hear of the Kamboja army even after Sudakshina's death. They could not return from the battle field to their home. They fought to the last on behalf of the Kauravas. We do not, however, come across any other leader of Kamboja after Sudakshina's death.

Historical Elements.

From portions of the Drona Parva quoted above, we find that wherever a mention of the Kamboja army has been made in the Mahabharata there. at the same time, occurs a mention of the Sakas, Yavanas, Mlechhas and Barbarian hosts in such a manner, as if to point out that they were quite distinct and separate from the Indian troops of Aryavarṭa.

In the 119th Chapter of the Drona Parva there occurs the following account :

"Warlike, fierce, merciless Kambojas; clad in armour, the Yavanas, with their bows and arrows; the. Sakas. armed with various weapons; Kiratas; Daradas; Barbarians and Tamvaliptakas; and other Mlechhas. Satyaki after vanquishing the formidable Kambojas, Sakas and the Yavanas ordered the charioteer to drive the chariot."

Now, the pertinent question that is naturally suggested ls, who were the Yavanas and the Mlechhas ?

It has been written in the Vishnu Purana that King Sagara had forced them to shave their heads, give up their creed and religious rites, hence they became Mlechhas. The Vishnu Puraṇa is, however, of later date than the other Puranas; therefore, the above observation has little value. It has been said in the Upa Puranas or the minor Puranas of later dates, that those who take breef, wine, and talk

much, and observe no religious rites are the Mlechhas. Vishnu Purana has followed the Harivamsa (that was written after the Mahabharata) in its definition of the Mlechhas and has tried to describe, in a few words, the main characteristics of the Mlechhas. But the definition is so very elastic that different tribes can be designated by the term Mlechhas. Therefore this Sloka has little value from a historical point of view; nor can we fully rely upon the ancient traditions of the Pauranic age about the origin of the Yavanas. Who, in this twentieth centuey, will believe that men who came out from the genital organ of Vashistha's cow for the destruction of Vishwamitra's army became known as the Yavanas? We are rather ready to believe that the land where the four castes (Brahmins, Kshatriyas, Vaisyas, and Sudras) do not reside should be regarded as a Mlechha country. We may agree with Wilson's opinion that the Greeks, who lived in the extensive regions from Bactria to Ionia (*i.e.*, Greece) and in other Greek colonies were designated by the Hindus as the Yavanas. These people, like the primitive inhabitants of Kamboja, the Khmer race, were non-Hindus. They had no restrictions about food and there was no caste-system among them. They were, therefore, Mlechhas (*i e.* devoid of religion and purity) in the eyes of the Hindus. The Sakas were foreigners. They lived outside India, but, at some peried of time in the remote past, a considerable number of them came over to India and settled in the country. At later times, there were occasional conflicts between them aud the Aryans. The Kiratas and the Daradas were non-Aryans and Mlechhas. Those people whose mother-tongue was other than Sanskrit were known as Barbarians. The Greeks went so far as to call other Aryan peoples Barbarians who were ignorant of Greek. Milton has used the word in the sense of 'foreign' in his Paradise Lost, Book II, *e.g.* "Barbaric pearls and gold."

If any person, after a careful analysis of these things in the light of historical research, now maintains that the

Yavanas came from the Greek Colonies on the North-West of Aryavarta outside India, the Sakas from their native land on the banks of the Oxus, the Kiratas, the Daradas and other non-Aryan peoples from the Vindhya Mountains and from the Himalayas, the Kambojas from Cambodia on the coast of the Chinese Sea, to take part in the dreadful conflict of Kurukshetra, he will not be far from the truth. It is known to all that in the last Great European War, as in the present war, large numbers of troops came to Europe from Canada, Australia and other British Colonies and Dominions to fight against the Germans. Even the Americans came over to France as allies of the British and the French. India also sent a large number of troops to fight against the Germans. Thus active participation of Prince Sudakshina with his army in the battle of Kurukshetra was not a matter of pure fiction. On the other hand, it was quite natural for the forces of the Indian Colonies outside India, to take part in Kurukshetra and on behalf of the Kauravas, because of their instinctive sympathy with Duryodhana, notorious for his impiety; for those who were driven out of the pale of Hindu Society for their non-Hindu practices, and who had established colonies in different countries outside India, naturally felt inclined to side with Duryodhana, who had after all, by his acts spurned the Hindu Code of morality. It might also be possible that they sided with the Kaurvas, because Duryodhana was the then Emperor of India. We, therefore, do not think it all improbable that there existed a political connection between India and Cambodia from the time of the Mahabharata. We gather from the Harivamsa that the Hinduised Kambojas had fallen from Hindu religion in the pre-Mahabharata era and that for this reason they were driven to establish their colonies in non-Hindu lands, in the Far East,—away from the Holy Land of Bharatvarsha, *e.g.*, in Cambodia, Funan, etc., by extending their sway over non-Aryan people like the Khmer.

The Evidence of the Harivamsa

We learn from the thirteenth and fourteenth chapters of the Harivamsa that Vijaya's son was Ruruka, Ruruka's son was Vrika and Vrika's son was Vahu. Vahu was highly tyrannical and impious. Therefore the Sakas, Yavanas, Kambojas, Paradas, Pahnavas, Haihayas, and Taljanghas drove him from his throne. Vahu's son was Sagara. He destroyed the Haihayas and the Taljanghas and forced the Sakas, Kambojas and other Mlechhas to renounce their creed. The Harivamsa was written after the Mahabharata, and the incidents that have been recorded there about the Kambojas happened at the time of the Ramayana. It is written in the Seventh Chapter of the Adi Kanda of Valmiki's Ramayana that father of King Sagara of the Ikshaku dynasty was Asita. "During the reign of Asita, the mighty monarchs of Haihayas, Taljanghas and Shasha Vindus and others waged fierce war against Asita. King Asita was weaker than his enemies, therefore he was defeated He then abdicated his throne and repaired to the Himalayas with his pregnant queen." In the above-quoted Slokas there is no mention of Kamboja; again in the Harivamsa, Vahu has been mentioned as the father of Sagara; besides the names of the ancestors of Sagara as given in the Harivamsa do not agree with those of the Ikshaku Kings mentioned in the Ramayana. Nay, more, we do not find in Ramayana that King Sagara took revenge upon his father's enemies There is mention of Kamboja in the accounts of King Sagara in the original Ramayana of Kaviguru Valmiki. It is, therefore, probable that the account which the author of the Harivamsa has given in the thirteenth and fourteenth Chapters about the Kambojas and the Yavanas having been expelled from India with their heads shaven as a mark of humiliation and disgrace, has been inserted on account of repeated mentions of the Kambojas in the Mahabharata in connection with the battle of Kurukshetra. Thus there is such an irreconcilable contradic-

tion between the Ramayana and the Harivamsa that we cannot in any manner accept as a historical account given in the Harivamsa, which makes the Kambojas contemporaneous with the reign of King Sagara of the Ramayana. If, however, we give serious thought to this inconsistency it appears that there was no connection between India and Cambodia of Greater India at the time of the Ramayana. As Sri Ram Chandra, the illustrious descendant of the Ikshaku King Sagara in the Treta Yuga, made expeditions into Southern India, then occupied by the non-Aryan races and brought them under the sway of Aryan civilisation and culture, so the Aryans in the Dwapara Yuga, at the time of the Mahabharata, carried into distant Cambodia, within Greater India, their flag of conquest, and along with it, Hindu civilisation and culture. We can cite the accounts of the consquests of Karna in support of this statement. It is written in the Mahabharata that Karna is his conquering expeditions brought the Kambojas under Duryodhana's rule by defeating them in battle. That is what Bhishma told Karna while he was lying on the bed of arrows. We have already quoted it in our previous remarks.

KAMBOJA AT THE TIME OF THE RAMAYANA.

Though we do not find any mention of Kamboja in the accounts of King Sagara given in the Ramayana, we hear of the origin of the Kambojas during the conflct between Vishwamitra and Vashista.

"As soon as Savala bleated, according to the desire of the sage, thousands of Kamboja troops, bright like the sun, were born. Then from her thighs were born armed Barbarian soldiers and from her pores of hairs were born Mlechhas, Harita, and Kirata troops"

Though no historian can believe in the above-mentioned

miracle, yet there is no reason to doubt that the existence of Kamboja was known to India, at the time of the Ramayana. It is amply evident from the words of Valmiki that different races of people existed in his time and they were known to the Indians. Again, from the account given in the Ramayana about the origin of the Kambojas during the classical conflict between Vashistha and Vishwamitra, the legendary tradition about the origin of the name of Kamboja, derived from that of Maharshi Kambu, cannot at all be maintained. Whatever that may be, there is, however, a strange agreement of a current tradition of Cambodia with the account given in the Ramaynna.

As in the Ramayana, Vasistha, the originator of Kamboja, was a Brahmin, the originator of the name of Kamboja, Kambu was a Brahmin. Likewise Kaundinya was also a Brahmin. At the time of the Ramayana, Vashistha in order to cureh Kshatriya power took the help of the Kambojas; likewire Durycahana in order to cruch the powers of the Pandovas took the assitance of the Kambojas. We find that the Kambojas, Yavanas, Mlechhas, Sakas and the Barbarians from the time of the Ramayana till the end of the era of the Mahabharata, took part in several Indian conflicts on one side or the other, as if this was their profession who can say that they were not mercenary soldiers? Most probably they were so.

"KAMBOJA IN THE RAGHUVAMSA"

We have already discussed Dr. Bijonraj Chatterji's remark that there is no mention of Kamboja in Sanskrit literature, but in the famous epic of the Raghuvansa, in its fourth canto, the great poet Kalidas, describing the conquests of Raghu (Great Grandfather of Sri Rama) says that after taking rest on the bank of the Sindhu (Indus) he conquered the Kambojas, who were unable to resist his prowess.

From the above mentioned defeat of the Kambojas over the Valley of the Indus it is clear that a large number of

Cambodians came over to India from their distant homes in Greater India and served as soldiers under different Indian princes. This incident, mentioned by Kalidas in the Raghuvamsa, was an event that had happened during the era of the Ramayana. Of course, the account given by Valmiki, "the morning star of song," has little historical value. But the value of the above quoted description of Kalidas lies in the fact that, even in such a later age as that of Kalidas, people did not forget anything about the great valour of the warlike Kambojas It is amply evident from the above-quoted Shloka that the Kambojas, or the Cambodians, were a virile and martial people at the time of Kalidas. Kalidas was not only a great poet, but was a very great scholar too. He was thoroughly acquainted with all the works of ancient Sanskrit literature. From the Meghadhuta and the Raghuvamsa, it is more than evident that Kalidas was well familiar with the geography of ancient India, and he must have read the Brahmanda Purana, abounding in geographical information about the world; therefore it seems to us that in the fourth canto of the Raghuvamsa, he has spoken of the defeat of the Kambojas by Raghu on the banks of the Indus. He has not even hinted about the existence of any country named Kamboja on the bank of the Indus; certainly he would have been greatly wrong if he had done so. The late Nagendra Nath Basu (Prachya Vidya Maharnava) in his Encyclopaedia called the "Vishwakosha" has tried to prove from the Brahmanda Purana that the country of Kamboja was situated outside India. In the Brahmanda Purana we hear about Kamboja for the last time in the Pauranic age.

THE BRAHMANDA PURANA.

The Brahmanda Purana, in its description of India, has included it within ancient Jambudwipa and has given there detailed descriptions of the peninsulas and islands connected

by geographical links with India. The peninswla that has been described as a part of India under Jambudwipa in the Brahmanda Purana, has been named Angadwipa. This Angadwipa was the home of the Naga race, and it will not be at all difficult for the readers to find out that Kamboja was included in Angadwipa.

"All these peninsulas are known as Barhindwipa Shaila. There are hundreds of such islands (and peninsulas) in India. They are known as Angadwipa, Javadipa, Malyadwipa, Kushadwipa, Shankhadwipa and Varahadwipa. Within Jambudwipa there are six islands abounding in rich mines and in various kinds of birds and animals. Of them I shall apeak about Angadwipa; listen to it. Various kinds of people like the Mlechhas live in it, it is an extensive territory, rich in gold, corals and other precious ores. This island is beautiful with rich vegetation and forests, and it contains a number of rivers and hills, and it is surrounded by the saltish sea. Here stands a mountain, named Chakra; its caves are greatly spacious and are full of various kinds of living beings. This great mountain stands in the middle of the Naga country. There are many countries on the North of this mountain."

In the fifty-second Shloka of the 49th Chapter of the Brahmenda Purana, a list of the inhabitants of Angadwipa has been given, in which the Kambojas have been distinctly mentioned.

काम्बोजा दरदाश्चैव बब्बरा अङ्गलौकिकाः ।
चीनाश्चैव तुवाराश्च पह्लवाश्च त्ततोदराः ॥

CONCLUSION.

From a careful study of the Ramayana, Mahabharata, Puranas and other ancient Sanskrit works, we may fairly conclude that though we do not possess enough materials for writing a regular history of Kamboja and its people, still the

above mentioned literary sources supply us with sufficient materials about the bread outlines of the ancient history of Kamboja and its people in prehistoric times. From a consideration of the evidence furnished by the Epics and the Puranas, it is clear that (1) Angadwipa was part of India, (2) the people of Angadwipa and their country were called Kamboja; (3) that the Kambojas were not Aryans, but were non-Aryans of the Naga race; that (4) the Aryan people of India could not understand the language of the Kambajas; hence the Kambojas were called "barbarians"; that (5) the Kambojas were Mlechhas, because there was no caste system and restriction of food among them; that (6) they adopted only scanty features of Hindu civilisation and culture under Brahmanical lead: that (7) the Kambojas were fierce warriors, and they generally took one side or the other in the internal conflicts among the Aryan paople of India; that (8) like other non-Hindu races, the Kambojas lived in different parts of India under Hindu kings; that (9) on account of military expedition of the Hindus into Cambodia, there grew up a close connection between India and Kamboja; that (10) the Indians had knowledge of the Chinese, the neighbouring people of the Kambojas; that (11) the Indians had sufficient knowledge of the islands of Java, Borneo, Malay and other islands situated on the other side of Kamboja; that (12) people sprung from Savala in the conflict between Vashistna and Vishwamitra, described in the Ramayana, were of brutish instincts; therefore, they were non-Aryans; and the story of their bestial origin accounts for their brutal nature. It was believed that the Aryans had sprung from the body of Brahma, and the non-Aryans from that of the animals. Therefore, the Aryans looked upon the Kambojas and other non-Aryan warriors with contempt.

ART AED ARCHITECTURE.

The inspiration of Cambodian Art and Architecture is religious belief. Whatever cult or religious practice, in what-

ever form, as prevalent at different times in India, reached Kamboja at different epochs and found expression of its particular form, in Cambodian Art and Architecture. In this way, Vishnu-worship, the cardinal feature of Vaishnavism, induced the ancient Cambonians to instal the image of Vishnu in their temples of worship, and along with it the structure of their temples was made to conform to the characteristic forms of Vaishnava Architecture. Likewise, Saiva religion caused the installation of phallic images of Siva and faishioned the structures and forms of the temples as sanctioned by the Saiva cult : similarly, Buddhism founded the images of Buddha in their temples and Buddhism has left its mark on the body of the temples themselves. In worship of Devaraja or the king of the gods of ancient Kamboja, the influence of popular religious belief is greatly felt. Likewise, the temples built after the styles of Mahayana and Hinayana Schools of Buddhism, betray great influence of sectarian and popular beliefs of ancient Kamboja. When Tantric rites and rituals were imported to Cambodia in the worship of Siva and Buddha, the influence of the respective cults is found in the Cambodian architecture. After religions the influence of Hindu religious books is distinctly observed in Cambodian Architecture and Sculpture. We can, therefore, easily read differect stories and legends of the Ramayana, the Mahabharata end similar other sacred epics and scriptures, engraved on the walls of the temples. Such a tableau show of the incidents of the Puranas and of other ancient events is not to be found in the history of Architecture and sculpture. Thus, the precepts of Hindu aeligion, Hindu morality and piety having found their expressions on the walls of temples and in the inscriptions of Kambeja, have given a concrete shape to Hindu culture in Kamboja. Thus from the presence of a library in every temple, the establishment of hospitals, and the consecration of tanks and reservoirs of water in every city, we can read a glorious chapter ef Hindu civilisation and culture in the history of Cambodian Architecture and Sculpture.

As we perceive the influence of Hindu religion in the Architecture of ancient Kamboja, so we distinctly feel the influence of the trend of Indian sentiments and ideals in the Sculpture of Kamboja. Various incidents described in the Mahabharata, the Ramayana, the Harivamsa and other ancient Sanskrit literature, exhibiting different chapters of the ancient civilisation of the Aryans of India and helping us to read the history of its gradual progress, are found engraved on the stones of Kamboja.

On the stone walls of a Cambodian temple, we find the picture of the churning of the Ocean of Milk by the Devas and the Asuras. There are figures of eighty-eight Devas, with their crowned heads and ninety-two Asuras with turbans on their heads. Besides this, in the scene of the destructions of the Danava hosts by Vishnu we find Danava leaders named Mura, Nisunda, Hayagriva and Panchajana, lying dead on the ground in their attempts to resist Vishnus's advance; there Vishnu with four arms is found seated on Garuda, the eternal enemy of the snakes ; Garuda here appears in the form of a man.

In the scenes of the legend of Vanasura, the repressor of Aniruddha, we find Sri Krishna arrived at the place of Vana Raja at Sanitapura, where the advance of Sri Krishna was sought to be hampered by a circling fire ; quenching of the fire by Gadura; defeat of Vana; and the release of King Vana, taken captive by Sri Krishna, at the request of Siva. We also find the representation of uplifting of the Giri Govardhana by Sri Krishna. In the picture of the conflict between the Devas and the Daityas we find Vishnu engaged in a duel with Kalanemi. On the background of this picture, we find the armed Devatas seated on their wonted mounts assembled together to witness the fight ; Kuvera seated on the shoulder of a Yaksha; Deva-Senapati Skanda Seated on a peacock; Indra, the King of the Devas, seated on the Airavata endowed

with four tusks; four-armed Vishnu; Dharmaraj Yama or the King of Death, riding a buffalo; Brahma seated on a swan; and Surya, the Sun-god, and the wheel of his chariot; and the image of Vishnu mounted on snake.

In the scenes of the incidents of the Ramayana, we find Monkeys (Vanaras) and the Rakshasas engaged in fighting against one another ; in the representation of the incidents of the battle between the Kurus and the Pandavas described in the Mahabharata, we find Bhishma lying on the bed of arrows ; the Brahmin Commander-in-chief Drona ; and Sri Krishna with four arms, as the charioteer of Partha. In the pictures of Heaven and Hell, sixty-nine in number, and in thirty-six inscriptions, we, find the narration of many miracles and of superhuman events. Of these, the picture where King Yama is judging the dead according to their merits and dmerits and is seen as being helped by Chitra Gupta. who keeps an account of all the doings of man, is worth-mentioning. Eeven now, at different places of Kamboja, either some incidents of the Ramayana, or of Sri Krishna's life, or the broken relics of the images of four-faced Brahma, four-armed Vishnu, and of Siva are be found. As we find in South India, here too we come accross various kinds of Mukhalinga of Siva endowed with face. Besides these the images of Vishnu with six arms, Narasingha, Smashaneswara, Harihara, Nrityeswara Shiva, Lakshmi, Saraswati, Siva, and Sivani, Avalokiteswara, four-faced Lokeswara Amitabha, Nymphs, Rakshasas and Yakshas and of various gods and goddesses described in the Vedas and the Puranas are found over the whole of Kamboja. But in Kambodia no image of "Radha" is to be found.

In the part of the present capital of Combodia where the Combodians reside, there stands the house of the Guru of Buddistic religion named Unnokma. The aforesaid priest was the head of the Hinayana School of the Buddhists, his

house was built in 1434 A. D. The shrine that was built within this spacious house contains the sacred locks of Buddha. According to Chinese legends, Rudravarman, the then King of Kamboja in 539 A. D., sent an envoy to the Chinese Emperor requesting him to take a lock of hair from those sacred tresses. The Chinese Emperor Wu-Wu of the Liang Dynasty, asked a Sanyasi named Paramartha, who was proceeding from Canton to the King of Magadha and another person named Dharamartha to take that lock of hair as a present.

INDIAN CUSTOMS

Pnom Penh is the capital of Cambodia. It is a fine tiny city in the midst of which is a beautiful lake. On the calm and refreshing waters of this lake, float, beautifully carved barges, having graceful figure-heads. With row of oars on either side, these artistically carved boats remind one of Udaipur and other places in India where we still retain traces of ancient oriental splendour. Taking a stroll on the lawn bordering on this lake, I saw a bevy of beautiful Combodian girl-guides acting a piece as a part of their annual celebration.

I was agreeably surprised to see them bow graeefully and do Namaskar. Saveral centuries, thousands of miles and many political convulsions had separated them from India and yet to see the hold of Indian customs and habits on their minds is a rare treat for an Indian.

THREAD CEREMONY

The museum in Pnom Penh is all full of stone images of Ganesh, Shankar and other Gods of the Indian mythology. All archaeological research in Cambodia yeilds ever increasing evidence of Indian culture and Indian culture alone. Besides those images which must have been consecrated in lofty temples in the ancient past, the museum contains a huge

collection of stone panels executed in exquisite Indian style.

Walking along the streets of Pnom Penh, one is surprised to see large bands of young men in saffron clothes. According to Indian tradition one of the most important sacraments which a male child of about seven years of age has to undergo, is the thread ceremony. After this ceremony according to strict Indian customs, a child has to go to his Guru. This ceremony has transcended the bounds of orthodoxy and is now merely observed as a formal ritual.

LOSE RESEMBLANCE

Whareas in the olden days the young child was vow-bound to observe strict Bramacharya in thought, word and deed for a period of fifteen to twenty years, now only a saffron-coloured vesture worn, for a few days, marks that ceremony. It is these young men who have undergone that sacrament, who are seen in saffron-coloured cloths for a few days after that ceremony,

The palace of the Raja of Combodia is in Indian architectural style, His crowning ceremony is also performed in the old Indian way. Cambodians still heve great respect for Brahmins and for the holy thread worn by the latter. They recognise the holy thread as a highly respectable and distinguishing religious mark, though they themselves, as Buddhists, have given up its use for many centuries.

A MIGHTY EMPIRE

Cambodian soil bears close resemblanee to the north Indian soil. The products are also almost the same, The names of various towns and localities in Cambodia are Sanskrit in origin, but slightly changed in pronunciation. To the west of Pnom Penh towards the Siamese border, at a distance of about three hundred miles, lies the ancient capital city of Angkor Wat. "Wat" is the Sanskrit word for the sacred

banyan tree. This same city was once known by the name Nagar Thom. Angkor Vat, as it is now known for some centuries past, had been neglected and lost in jungle fastness. ever since it ceased to be the seat of the Indian kings.

About seven hundred years ago, Angkor Wat was a flourishing city and capital of the Indian kingdom in the Far East. It was only very recently, i.e. some thirty years back when a stray French traveller who happened to traverse through this forest region, discovered these ruins. On close scrutiny he found them to be magnificent buildings. He immediately informed the proper authorities, of his findings. The French with their traditional respect for works of historical interest, promptly cleared the forest. To their extreme astonishment they found that, what had so far fallen into utter neglect and ruin was nothing short of the capital of a mighty empire.

MASSIVE ARCHITECTURE

Necessary repairs were effected. Resorts were constructed for the convenience of tourists and 'Angkor Wat' was advertised to the world by tourist Agencies as a place worth visiting. The whole area has since then been kept neat and clean. Excavations made at certain places, brought to light many Sanskrit inscriptions, coins, pottery, ornaments and such other things of historical interest. They were properly classified and tabulated. A museum was started and all these things were placed therein. A history of that kingdom was then pieced together, so far as could be, from the things discovered here.

These ruins—if ruins they could be fiftingly called, because all these buildings are still in a very sound condition, though they have been standing there for 700 years through good and bad times — are spread over an area of one hundred square kilometers. They consist of magnificent palaces and

temples of massive construction and majestic conception. The architecture here is exquisite.

Original Work of Art.

The art here is more or less like that at Ajanta Caves in India. It is really a great pleasure to have even a glance at these structures for, it then becomes the fountain of rare kind of delight which has something very sacred and divine about it. There is no muddling or bungling in the artistic carvings of this place. Each line and curve has been executed in fine relief. The whole work is a masterly piece of art. It reveals some very original ideas in architecture.

All these qualities have made Angkor Wat very famous. It has been rightly acclaimed as the first wonder of the world American tourists come all the way round to have a glimpse of this rare spot of beauty—architectural paradise on earth—the flower of human ingenuity. Indians can, and must justly be, proud of this rare work executed by their ancestors Very few Indians know of this cultural seat of theirs. A vast majority are unaware that their culture claimed at least half the globe.

Buddha—One of The Greatest Guides

Seeds of Indian culture spread wide over the world are still yielding a good crop though not watered by the fountain of constant contact and lost in oblivion. Jealous attempt by certain western powers to wipe these out of existence have been of no avail. Thanks however to the French who respect everything deserving respect, not blinded by personal motive.

Kings Jaya Varma, Soorya Varma and such others ruled here. They professed the Vaidic faith or that which is now known as the Hindu Religion. This was the faith prof_ssed by these illustrious kings who ruled here. That was the secret of their might. They therefore received full co-operation from their subjects and these latter in their turn received nothing but fatherly care and attention fro

their conscientious Rulers. We as Indians must know the full story of these kings and their mighty kingdom—all our own.

ANGKOR VAT

From the little town of Siemreap, the approach to the park of Angkor has been rendered the happiest by the presence of the stateliest of all Khmer architecture. Ankor Vat, the stone edifice of King. Suryavarman II. the Parama Vishnuloka, figures not only as the most splendid structure of the twelfth century, but in its enormity and gorgeousness it surpasses all what the ancient Cambodians set up. Is there any monument of such colossal magnitude, of such graceful appearance, of such well-coordinated pile as the Vat happens to be, which has been solely dedicated to the devotion of a cult ? Palaces there might be, erected for satisfying the pomp and vanity of a ruler, but rare are the instances, except in the Hinduized East, of monarchs reserving all their resourses and energy of kings' choosing the best and the most enduring materials for building the abode of the Diety they worshipped, while for their own residence they chose less costly and fragile materials. The brick-built palaces of sovereigns like Yasovarman I, have long ago vanished from the face of the earth, but their temples and shrines, their monasteries and libraries, their bridges and tanks, all that were undertaken in the name of the Lord, are still the silent witnesses to the peculiar spiritual outlook of these kingly benefactors. The Vat, with its fringe of accacia wood, for example, represents the Khmer conception of the Goloka, all that could contribute to its sumptuousness of style, to its magnificence of design, to its neatness of execution, have been unstintedly employed. It must have severly drained the resources of its royal founder, it certainly taxed the ingenuity of the best architects and artists of the age to the utmost. Years of patient organisation and huge amount of human labour must have been expended to bring so grand a project to a successful issue. Heavy blocks of stones had to be

carted, to be fashioned into proper shape and size and to be polished and chiselled before the incidents from the Sacred Literature of the Vaishnavas, or events relating to the life at court, or scenes from military manouevers could be carved on them. This required the deftness of a large number of sculptors, whose technic is strongly reminiscent of the Hindu influence. The stones, some of them at least, had to be raised to a height of seventy feet and then cemented carefully. The cementing medium was probably some vegetable liquid as suggested by M. Claeys in the case of Champa structure.

The temple and the Palace at Angkor Vat are truly enormous affairs. Only a few centuries back these Cambodians who are indebted to a foreign power to-day for the reinstation of their old glory, could conceive and execute such stupendous edific ! The Taj at Agra is a 'dream in marble' after all, it is an attempt to keep green the memory of physical love. But here as we stand at the foot of this stone grandeur of the Vat, we have a glimpse of the Endless, for, it is an offering to the Transcendental; it relates to life beyond death. The very Naga, the many-headed serpent that guards the portal with its giant hood uplifted is the emblem of the Eternal Couch to the One Who is without a beginning and an end.

We are lost in admiration as we gaze at the beautiful fecades, long galleries with vaulting roofs, wide halls, arched doors, galaxy of vast courtyards which were interspersed with smaller buildings of which only ruins remain. The prinicipal portal, contrary to the older convention, opens to the West, The gateway, itself a magnificient structure 753 feet long, contains beautiful carvings on the door-tops. Here there is an image of Vishnu about ten feet and a half high standing on a suitable alter. From the gateway to the opening in the outer terrace the distance measures 528 yards; aoproximately and a fine causeway thirty feet wide h been paved and the praying Garudas are still evtant, but like other carved in

width. This moat is really s deep narrow lake that encircles the whole of the central edifice which covers an area of 10 acres of beautifully laid-out gardens. The approach to the inner courtyard is imposing indeed; for, the main monument which is a three-storied structure gradually presents itself to the view in tiers. The three central towers, pyramid in shape, have on either side shorter towers with rounded domes. They are like so many peaks of the Mount Meru. Seen from the base the huge domes are lost in a giddy height; often they remain bathed in the light of the setting sun long after the rest of the building is lost in dim twilight.

The central portion extends on both flanks into square pillared corridors and cloistered galleries which contain 575 yards of fine bas-reliefs. They display the denizens of Heaven and Hell as the twelfth century Combodians conceived. Most of them are crumbling to dust. There are also some paintings on some of the walls depicting the last rest of the Kuru Generalissimo on the bed of arrows, the churning of the ocean by the Devas and the Daityas and the judgment scene of Yama. There is a painting where Narayana is seen on the back of Garuda, his four arms holding suitable weapons for felling the demon leaders; another portrays the release of Aniruddha; a third one, equally as charming, depicts Hari fighting Kalanemi.

Perhaps the best attempt to glorify incidents from the Hindu Epics is the battle between Rama and Ravana. The wild army of the Prince of Ayodhya is marshalled by the faithful Hanuman who flies at the twenty-handed King of the Rakshasas. Rama, away from his kingdom as he is, fights on foot while the monarch of the golden Lanka rides on a chariot under the wheels of which are crushed the wounded soldiers of both sides.

The smiling Apsaras, the lions on their haunches and the praying Garudas are still extant, but like other carved-in

figures, the transennas and the slanting corrugated roof ledges, they show sings of decay. Owing to the indefatigable love of the French for preserving the relics from further destruction a few of the images have been grouped and collected in some of the long corridors. How sombre those seated images look under the vaulted abode as the sun rays filter through the spacious windows! A deep silence reigns and only the most boisterous would dare interrupt the serene beatific vision.

There are two Pustakashramas which must have been the depository of sacred books in the old days. They are in perfect unison with the rest of the structure.

Fights of stairs lead to the topmost storey where the sanctum for the Holy of the Holies was. Perhaps the six-armed Vishnu whom we find to-day standing detatched from the altar was the one that received the homages of the powerful monarch Suryavarman II. There are four emblems in four hands of this idol and its countenance wears a smile of divine approbation. What a beautiful picture unfurls before the mind's eye as we stand in the galleries or under those carefully-modelled porches! Under these very porches only a few centuries ago trooped out every morning and evening the Pujaris of Vishnu, while the crowd around waited reverently for their blessings. The soldiers would line up between the people and dignitaries, while the King watched the whole of the proceedings from the adjoined gallery.

Will this story never repeat itself, shall we never witness another revival of that superb Hinduism which is the keynote to all activities, whether in art, literature sculpture or politics?

आङ्कर थम्

Inscriptions Sanskrities de Champa du Cambodge

(राजा यशोवर्म्मण ८७७-८८६ खृ: अ:)

"श्रीयशोवम्मणा तेन दधात धाम वैष्णवम्
वैष्णवान्नाति-सर्गाय, कृतोऽयम् वैष्णवाश्रमः ।
शासनम् श्रीयशोवर्म्म-राजस्येदम् इहाश्रमे
कुलाध्यक्षेन कर्त्तव्यम् कृतज्ञैः कर्म्म-करैरिति ।।"
"विदध्यात् आश्रमस्यास्य परिवर्द्धन-सम्पदम्
उत्तरोत्तर-सम्-वृद्धां स्वजनान् अपि पालयेत्
अतिथिम् मानयेत् यत्नात् आतिथ्यानि च वर्द्धयेत्,
अतिथे र्मननात् कृत्यम् अधिकं स्थानिनाम् न हि ।।"
"अथ द्विजोऽधिकम् पूज्यः परेभ्यो बहवो यदि
प्राप्तास्ते क्रमशः शील-गुण-विद्या-विशेषतः ।"
"राज-पुत्रश्च मन्त्री च, बलाध्यक्षश्च सज्जनः ।
ते सर्वे पूजनीयाः स्यु रनुपूर्वा प्रयत्नतः ।।"
"मान्यो विशेषतः सूरो रणे दृष्टपराक्रमः ।
रणार्थी तु अरणार्थिभ्यो धर्म्मरक्षाहि तत्स्थिता ।।"
"त्रैविद्यानन्तरम् पूज्यः आचार्य्यं स च शाब्दिकः"
"एक-विद्भ्यो विशेषेण ब्रह्मचर्य-चरस्तथा"
"पञ्च-रात्र-विधानज्ञात् शब्दशास्त्र-विधस्तथा"
"अध्यापकं विशेषेण ताभ्याम् आचार्य्यम् अर्च्चयेत् ।"
"आचार्य्यं-वत् गृहस्थोऽपि माननीयो बहुश्रुतः ।।"
वित्तम्, वन्धुर्, वयः, कर्म, विद्या भवति पञ्चमी ।
एतानि मान्यस्थानानि गरीया यद्यदुत्तरम् ।।"
"सामान्य मानवान् सर्व्वान् बाल-वृद्ध-रुजान्वितान् ।
दीनानाथांश्च यत्नेन, भरेत् भक्त-औषधादिभिः ।।"

"नित्यम् होमाच्चर्चन विधिम्
विदधीत यथाविधिम् ।"
"तृणदानोप-चराभ्यां कपिलामपि पूजयेत् ॥"
ये भक्ताः पतिता युद्धे ये च भक्त्या परासरः
अपिण्डाः कृपणा-नाथ बाल-वृद्धाश्च ये मृताः ॥
एतेषां एव सर्व्वेषां, चतुराढक-तण्डुलैः
मासावसाने सर्व्वत्र पिण्डैः कुर्व्वीत तर्पणम् ॥"
"यशोधर-तडाकाख्य तीर्थ-स्नान-विधायकान्
तस्यान्-तपस्य-मासस्य पौर्ण-मास्यां च भोजयेत्" ।
"त्रिसन्ध्या-विधि-संसक्तः शीला-ध्ययन-तत्पराः
गृहस्थ-कर्म-निम्मुक्ताः यतयो विजितेन्द्रियाः ॥"
"अध्येयत्रि गृहस्थे च वृत्तिर्देया यथाह्वयम्"
"काक-बलीं"
"अन्नान् काकेपु दातव्यं अर्द्ध-प्रस्थक- ताण्डुलम् ?"

"भविष्यतः कम्बुज-राज-राजान् पश्यन् प्रदान-प्रतिपत्ति दृष्ट्या स श्री-यशोवर्म्म नराधिराजः ।"

कुमार.मन्त्रि-प्रमुखाश्च मुख्या
यशःशरीराः सकलैः उपायैः
इदं महीपाल-निवेदनाद्यैः
पायासुर् - आयासपराः परार्थम् ।"

TRANSLATION.

This house of Vishnu, resplendant with the pure lusture of that great God, has been founded by the famous king Yasovarman which is meant for offering hospitality and food to Vaisnavas.

All those who will act as the head of this Asrama (institution) as well as all other officials are to follow the injunction of king Yasovarman.

There are to extend and improve this institution, will take charge of those growing old in the service of this institution, to honour guests and to offer them all hospitality. For those who remain and serve here, hospitality to guests will be the highest duty.

Regarding hospitality and honour to guests the following are the rules which are to be observed in offering honour to them :—

A Brahmin (Dvija) is to be held in higher respect than men of other castes, and if many people of the same caste arrive here, those distinguished by noble character, high quality and learning are to be more honoured.

A Royal Prince (Raja-Putra), a Minister and a Military commander of good character are to be honoured in due order and hospitality should be offered to them.

A warrior who has shown his valour in battle is to be honoured more than one who is not conspicuous in war (Paranmukha—one who shows his back to enemies—hence a coward), since a brave warrior contributes much to the protection of Dharma.

Among learned men those well-versed in the three Vedas are to be honoured most ; next in order, will come an Acharya—learned in *Sabda-shastra*, and a man devoted to Brahmacharya is to be preferred to men well-versed in any one of the sciences.

A scholar well-versed in *Sabda-shastra* is to be honoured more than one who is learned in *Pancharatra-lore*. An Acharya and a teacher are to be honoured more than the two above.

A house-holder learned in many sciences is to be shown as much honour as an Acharya.

(So says Manu—Canto II, verses......)

"Wealth, relationship, age, noble deeds and learning are the five sources of honour. (Five causes which make men show honour to others.) Of these five the one succeeding should be regarded as a greater source of honour"

Ordinary people, children or boys, old men, diseased persons, poor men and those without any protector are to be fed and treated medically.

Every day the God is to be worshipped and Homas performed according to the injunctions of the Shastras. The Kapila cow is to be honoured and grass and other eatables to be given to her.

At the end of every month (lunar month *Amabasyo*) Pindas made of four adhakas of rice are to be prepared and offered to the souls of those who lost their life in battle or elsewhere (in the performance of good deeds), to those who have none to offer Pinda and also to the souls of the poor, to those without heirs, young people and aged men having no relations or protectors and thereby the souls of such people are to be comforted.

Those who bathe in the sacred tank named Yasodharatadaga in the month of Falgun are to be fed on the full moon day attached to that month.

Those who perform regularly their three prayers, men of high character, those devoted to Vedic studies as well as men of the fourth Asrama or Yati who have snapped up all connections with the life of a householder......... (are also to be honoured and fed).

Food or Stipend (?) should be given to householders devoted to study (of the Shastras).

Food prepared of half a prastha of a rice should be offered as Bali to crows.

King Yasovarman, the ruler of men, of great prosperity and with a great charitable disposition, looks to the future conduct of the *mutilated* Kings of Kambuja line.

Royal Princes, ministers (Mantri), and other prominent people will try to preserve their (spiritual) body of fame by all means and follow the injunctions of the King to maintain and preserve the interest of others even at the cost of trouble (sacrifice) to themselves.

HINDU CULTURE IN CHAMPA.

EARLY HISTORY OF CHAMPA.

Champa, the land of the Chams, corresponds to modern Annam, the eastern coast of the Indo-Chinese Peninsula. For a thousand years (3rd to 13th century A. D.) it was a land of mixed Indo-Cham culture. The oldest Hindu monument is a Sanskrit inscription from Vochanh, in an early South Indian script of the 2nd or 3rd century A. D. At this time there existed in Central Champa a Hindu Kingdom known as Kauthara. A little later it was succeeded by the Kingdom of Pandurange, modern Phanrang on the sea coast. In the 10th century the Chams were forced to retreat before the Annamites, but a little later they set up a new Capital at Binb-Dinb (Vijaya).

Champa was the earliest theatre of Hindu influence from India. In A. D. 380 Dharmaraja Shree Bhadravarman ascended the throne and ruled over an extensive empire including Amaravati, Vijaya and Panduranga provinces. He built a temple of Siva at Mison under the name of Bhadreshwarswami. His son Gangaraja, as recorded in one of his inscriptions, came to India to spend his last days on the banks of the Ganga. The dynasty of Gangaraja came to an end in A. D. 757 During that period Champa was virtually a province of India in respect of its art, its Sanskrit language and its Brahmanical religion and culture. The Sanskrit inscriptions of Champa provide good specimens of classical Sanskrit poetry. The kings borrowed their ideals of government and details of administration from Indian models, the title Senapati or Mahasenapati being used for the Commander-in-chief.

Saivism was the predominent religion of Champa; Siva being spoken of in one inscription as the highest God of the country. Siva's consort Parvati also was commonly worshipped.

The earliest sculpture from Champa, a standing Buddha figure in brooze found at Dong-Duong, which is the only Buddhist site in Champa, is closely related in style to the Indian school of sculpture at Amaravati. The best Brahamnical sculptures are from mison, dating from 7th century A. D. The strongest wave of Hindu influence seems to have travelled to Champa in the Gupta period.

MY VISIT TO CHAMPA

After I had finished my tour of Cambodia or Kamboja, I left for Annam (Champa.) It was on the 30th August, 1936, that I had entrained at the Saigon Station at 6 A. M. in the morning. The railway train reached Phan-rang at about 3 P. M. in the afternoon. On the way one could see from a distance, the ruins of some ancient temples on the hills in Phan-ri and Phan-thiet. Phan-rang is two hundred miles away from Saigon.

I was the only Indian among my fellow passengers who were all Annamese. As I was walking out of the station at Phan-rang (Sanskrit Panduranga) I was accosted with great courtesy by Mr. Makhmat Khan, a Pathan gentleman. He wantad to learn where I had come from. When I told him that I had come from Saigon to see the temples, he was overjoyed and most cordially invited me to put up at his place. Together we reached his house. This gentleman worked in the railway. I put up my belongings in his house and started to look on the temples—which could be seen at some distance from the station.

In far-off days, Phan-rang was a big port of Champa. It was called Panduranga, About half a mile off from the station was a hill on which stood these very ancient temples. Two of these were smaller in size and had no images in them. The temples were called "Po-Klang Rai" which seems to be a debased transliteration of the Sanskrit word, Sri Lingaraja. The temples were in ruins. The Chams have erected a new

guest-house near the temples. These Chams, as the people of Champa are called, come irom near-by villages to offer their worship in these shrines. The main temple is of Lingaraja-Siva. A fine image of Siva is placed on the arch over the main gate. It should be noted here that the sculptures of Java and Cambadia have certain peculiar features which work out modification which the original has undergone in the hands of local artists snd sculptors. The image of Siva has six hands. The topmost two hands hold the thunder and the lotus, the middle ones hold the axe and the pot. It is difficult to find out what the lowest two hands hold. As one enters the temple, one finds the image of Nandi. In front of this image is to be seen the Mukhalinga and three elephants carved in stone. It is surmised that the King Jayavarman III had this temple built in 1300 A. D. A few images are found on the outer walls of the temples. The Chams still chant some mantras at the time of worship. One can easily detect a debased form of Sanskrit to be the language of the mantras. As for example,—ॐ परमेशुर परमेशुराभ्य नोमो परमेशुरङमुख खाइ नोमो। शिवभ्य नोमो। ॐॐ शिवम् तुवं शिद शिवाय नोमोः स्वाहा।

Four inscriptions carved on stone have been found in these temples.

The next morning we went out to see the town. The town was small and tidy, We came to a shop owned by a Madrasee gentleman. He showed great joy at seeing us and invited us to dine at his place. At about a mile from the station one comes to a Muhammadan Cham village. The people there are very poor. One scarcely finds any difference in dress or in language between the Hindus and the Mohammedans. From this place we went to the Hindu Cham village about a mile away. We entered one of the houses. The master of the house took us into a room inside the house. When told that we were Indians on a visit to his country, he asked us if we

had seen the temples and if we could read the inscriptions on them. On being told that we could not read them, he very ikndiy obliged us by repeating the mantras. Unfortunately for me, I could not understand any word beyond 'Om and Swaha' (ॐ and स्वाहा) used in the whole recitation The total number of Chams in Annam is about 30,000 of whom the Hindus are 20,000 and the Muslims 10,000.

Traces of the influence of Sanskait on the language of the Chams can still be detected in their every-day speech. I would like to refer to Dr. P C. Bagchi's book "Bharat and Indo China" pp. 77-78 in which he has pointed out the debt of Cham vocabulary to Sanskrit, A few examples are given below in the names of directions—पूर्व—पूर्वं, दक—दक्षिण, उत्—उत्तर, अग्नि—अग्नि, नैतत—नैऋत, वाहोप—वायु, एपण—ईशान। And again in the names of the days— थोम–सोम, एङ्गर (आङ्गिरस) मङ्गल, बुध–बुध, जिप–जीव (वृहस्पति), सुक–शुक्र, सन्थर–(शनैश्चर) शनि, आदित्य–(रवि) सूर्यं, आदित्–आदित्य, सङ्गर–नोकर (नगर), मन्दिर–मोधिर, राजा–राय, मन्त्री—मोत्रि।

We returned from the villages and in the morning following started at about 8 A.M for Nah-trang, hundred miles from Phan-rang. At about 11 A.M., we came to Nah-trang. Here I came acrose a Madrasee gentleman, I told him, "Will you kindly tell me where I can lodge ? I have come to see the temple in Po-nagara" The gentleman replied, "I am a Frenchman and I do not know English". Very much surprised, I asked him, "Are you not an Indian ?" He said with some emphasis, "No". I again put him a question "To which country do you belong ?" He replied, "Mahey. Do you know where Mahey is ?" "I rejoined, Oh yes ! Mahey is in North America". The gentleman stared hard at me for some time and then left the place. Just then a young Frenchman drew near, I put it to him, "Can you just help me a little

I will be so grateful." He assented gladly saying, "What can I do for you?" I pointed out to him that I had come to see the temples of the place but did not know the tongue the people use, and prayed to him to direct me to some hotel. He at once hired a rikshaw for me. It took only ten cents to reach the hotel. There I was given a room in which I locked my things I was in a nice fix not knowing how to make myeslf understood to people whose languare to me, like mine to them, was jargon. On looking at the street I saw a high French Military Officer passing by in a motor car. I raised my hand to stop the car. When it stopped, I tofd the officer of my difficulty and requested him to arrange for me, so that I might go and see the temples. He every courteously hired a rickshaw for me and directed the puller to take me to the temple and back again to the hotel. For this I had to pay 40 cents. The daily charges at the hotel were 50 cents.

Temples in Champa

Nah-trang is a beautiful city. The river skirts it in the north before running into the bay. On the other bank of the river the hills rise high, On them are to be found the ruins of ancient Kauthara (कौठार). The inhabitants are Annamese—the villages are few and scarce. The rickshaw jingled along crossing a bridge or two in its course. The scene all around is charming—particularly near the bridge where the river broadens out into the sea. The river slopes are covered with forests—the hills rear their heads through the foliage. Steps on the hills lead one upwards till one reaches a huge quadrangle. On this level spot are to be found the six temples. Two of these are in complete ruins. A very small temple confronts one as the steps end. There is a phallic Image of Siva inside this. Another temple is larger. This one has a phallic image of Siva with two stone elephants, one on each side of it. The oldest of the temples was sacred to Kauthara Devi or Bhagavati. The image is sculptured in stone.

The Annamese have covered the image of Bhagavati with an image of Buddha. Behind the main temple is a small temple containing "Gouri-Pith". In front of the main temple, a little below the level there are sixteen columns. Of these eight have broken down—the rest are yet intact.

The temple commands the view of the city of Nah-thrang and its surroundings. The China Sea stretches in front lending an entrancing effect on the whole scene.

The oldest inscription, probably dating back to the second century of the Chiristain era was discovered in Vo-chanh, a place close by Champa. It runs "श्रीमार राजकुलवंश (त्रिभूवणे) न लो (क) न (रपतेः) कल नन्दनेन ।" The largest number of inscriptions have been discovered in the city of Po-nagara.

These inscriptions are dated between the eighth and the thirteenth centuries. They are evidences to the fact that the ancient city of Po-nagara was the capital of Kauthara.

After seeing the temples I came back to Nah-thrang. I went to the local market. It was like those in our land. Various kinds of vegetables and salads, fish and meat, cocoanuts, green and ripe, and fruits like custard, Plantain and papya, were to be found in plenty. As in Siam, Cambodia and Java, the Annamese of Nah-trang relish various kinds of sweets prepared from rice ground to powder. Their use probably spread from South India to Champa.

By signs and voice I at last succeeded in making the proprietor of the hotel understand that I wanted him to arrange for my going to Quinhon. He querried with pantomimic gestures whether I would go by railway or motor bus. Motor bus was decided upon, and early at 6 A. M. next morning I boarded the bus for Tuy-Hoa. Here I had to change the bus. Here again there is a temple

on a hill. It is half in ruins and has no image inside. It is noteworthy that all the temples of Champa were erected on hills or elevated spots.

At 12-30 P. M. the bus started and it reached Quinhon at 4 P. M. in the afternoon, I boarded a rickshaw and bawled out 'Tiem Bombai'—which means the shop of a Bombay-man. The rickshaw puller took me to the shop of a Sindhi gentleman. The Sindhis all over Annam deal in articles of fashion and luxury. All Indians are welcome to their houses. These gentlemen arrange for the messing of the guests.

Here again I saw a pair of dilapidated temples without any images in them. Pieces of stones were strewn all around. The spires had broken down.

The road leading from Nah-trang to Quinhon is charming. It passes through well-tilled corn-fields and then curves round the beach of the sea. From Quinhon, I reached Tourane travelling by train from 1 P. M. till 9 P. M. in the night. Here I took up my quarters at the shop of S. Kappaswami. As one travels by train towards Quinhon, one can see from the railway compartments a group of four or five temples in Van-Sonh. About 20 kilometers from Quinhon stands the ancient temple of Vijaya very near to the Binh-Dinh Station.

Champa formerly comprised four provinces—Kauthara, Vijaya, Panduranga and Amaravati, all ruled by one king. Khan Hoa is the modern name of Kauthara. Its capital stood near Nah-trang. Vijaya is the Binh-Dinh of these days. It had its port at Srivinaya. Amaravati now bears the name of Quangnam, formely having its capital at Indrapura. Simhapura, anotber port of olden days, possesses extensive ruins of Indrapura Now it can be identified with Dong-Duang near Quang-nam. Simhapura is near Tourane Port. Panduranga was for some time the capital of Champa.

The Tourane Museum

Next morning I went to visit the Tourane Museum. Here can be seen the photographs of all the temples of Champa ; original and facsimile casts and copies of all the gods, goddesses, animals havt been preserved—as for examplo, the images of Siva, the phallic image,. the door-keeper, Tara, Uma. Grauda, Lokeswara, Rishi, Lakshmi, Saraswati, Viswakarma, Brahma, Vishnu, Skanda, Makara, Surya, Apsaras (divine nymphs), dancing maidens, elephant, Rahu, bull, lion, snake, Buddha, Sita and various other objects like decorated seats, etc, The twenty-four-handed Siva riding on a black bull, the four-handed Siva, the origin of Brahma from the naval of Vishnu, Lakshmi with her four hands resting upon 13 serpents, the dance of Siva of sixteen hands, sixteen Sivalingas (the phallic image) exhibited on a slab of stone, four Sivalingas in a Gouri Pith. Besides these there are many inscriptions carved on stone pillars. The images are all made of stone.

The Capital

We entrained at 1-30 P. M. at Tourane and reached Hue at 6 P. M. in the evening. This is the capital of Annam. Annam is a tributary kingdom to France. The city stands by a river. The strand is laid out with gardens which contain a menagerie and fine seats for visitors. The middle of the road is turfed with grass, the street running on both sides. These roads are called boulevards. A bridge has to be crossed to enter the city. On the left hand side of the bridge there is a small garden, while the market is held on the right. A short way from the bridge, the street leading to the palace begins towards the left. Little ahead begins the moat and swrrounding ramparts, the circumference of which is six miles and a quarter. The old town is situated within the walls. The royal palaces, state offices, the cemeteries of Annamlte Emperors, the Court of Justice and Khai-Dhin Museum are to be seen in the old city.

In this museum are preserved wooden boxes of various designs, oil-paintings, various articles of common use among Anuamese in their worship generally made of China clay, stone and brass. In 1928 last, the Cham Department has been opened in this museum. Various specimens of sculpture relating to Champa have been brought over here from Tra-keo.

THE PEOPLE OF CHAMPA

The Annamese are a very neat and tidy people, industrious and having a taste for fashion and art. They are more akin to the Chinese in their dress and manners. The men wear turbans, the womenfolk do their hairs up so that they look like turbans too. The women take betels. They are sociable and communicative. Ignorance of the language of a foreigner does not deter them from trying to converse with him. When they begin a talk, three or four of them would begin at once and would not stop till answered. I could not follow their tongue and often bawled out 'Anglaise—no—Francaise.' They used to be very crest-fallen on hearing this.

One day I had entered an Annamese village. I was accosted by three or four of the boys. As I could not make out their language I kept silent. The number of boys now began to swell. They then began to pull my clothes from all sides. Not content with this, many of them began to pelt stones at me. Never before had I fallen in such a plight anywhere in Greater India like this.

The Lin-mu-Pagoda was about four kilometres away from Hue. One goes there along the bank of the river. The place was enchanting. Huge images of Buddha can be found in this pagoda. Each of these images has a trident on the head and bears a particular name.

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Traces Of Hindu Culture In Champa

Regarding the social history of old Champa we must therefore fall back upon architectual evidences chiefly. The existing stone figures and rock engravings display well-proportioned features though seldom we come across any mascularly developed athletic body. At the same time obese types of humanity are rare. The only corpulent figures are those of the dvar-palas (gate-keepers) and of Siva who always wears a sacred thread. His elephant-headed son has also the same distinctive decoration of a Brahmana (e.g., the seated image now preserved in the Tourane Museum). The standing images show that the Champaites were never very tall, but as there are only a few amusing pygmies, we are led to believe that men and women were generally of medium height. Mostly clean-shaven faces are seen, but a pair of trimmed moustaches (e.g., the disloged head of Siva at Mi-Son) or a pointed Assyrian beard (e. g., the double idol of Po-Nraup) can be occasionally detected. Women had a loathsome but graceful body but never prone to fatness. They wore as did men, ear-rings, necklaces, armlets, bracelets and girdles. Men, however, did not adorn their legs like women, with anklet and toe-bells, but both sexes do not appear to use any footwear. Hradgears were various and coiffures had different technics of their own. None of the male figures carry any weapon (except religious emblems like conches, lotuses, wheels, tridents, amulets etc.) That the people had a care-free temperament can be guessed from the optimistic (not the enigmatic smile of Buddha) smile on all statue faces. They were a gay race who loved to dance to the tune of a flute and who could execute most of the classical poses. The Nataraja murti is not wanting either.

From the dedicatory prefaces we learn that Siva was the most prominent of the Aryan trinity. Brahma and Vishnu

are also mentioned, but are rare like their stony representations. Mostly we find them occupying subservient positions to the Lord of the Lords, whose divine spouse Parvati, and sons Ganesha and Kartikeya had temples built in their honour. The elephant-head of Lambodara is executed with minute details and in his standing position his legs have a swollen appearance. Kartikeya has his divine peacock but Garudas are discovered (not as a carrier) in Siva-temples instead of the usaul bull. Brahma in one case (as in the Lingamukham of Trach-pho) is seated on a lotus and a bird, perhaps an imitation of the divine Swan, is seen flying over him Vishnu in the same group is seated on a Varaha with his chakra, lotus and mace flying about. Whether the Varaha refers to his incarnation as in the case of his Kurmavatara image, we are left to guess, but the theme of depiction is that these two gods are surprised at the appearance of Siva in his Agnirupam. Whether the Lord of Preservation along with the Lord of Creation are praying to the Lord of Destruction to envelop himself doubly so that the world may be spared from the devastating flame, we leave the readers to judge for themselves.

Of the different attributes which naturally accompany these divinities we seldom notice any deviation from the Hindu conceptions. The Brahmanic yajnopavita in some instances is composed of entwined serpents and instead of the customary bow and arrows Skanda is shown with a thunderbolt The third eye of yogic knowledge is also seen so often that we would like to identify in its absence the double idol of Po-Nraup (mentioned above) leaning against a half-cleft Lingamukham as Brahma who generally has more than one head. For the same reason we hesitate to indentify the negro-lipped flat-nosed, two-handed, bejewelled figure of Dong-Doung with Lord Siva. It has neither the sacred thread nor has the jata-like (matted locks) coiffure of other Siva-images. The absence of these emblems are also noticed in the seated Siva

of the same place preserved in the Tourane Museum. Sivamurits on the whole have kindred features of Maheswara images of present Bengal.

It is really marvellous to think that the people of Champa could adapt themselves to the Hindu religious ideals so closely, yet preserve their race identity. In none of their murtis anything grotesque or idealistic has been attempted, but on the contrary most of them faithfully adhere to human anatomy in details. Very few we find among these Cham statues who are nude. Most of them are draped in folds of embroidered cloth secured to the waist with bejewelled girdles. All these technics are derived from the Aryan inspiration, but all of them have distinct Cham style stamped on them.

Quite a number of animals drew the attention of the Cham artist. Those with whom he was familiar received a faithful representation. Thus elephant and horses, for instance, have been sculptured with minute details. The former often have appeared as the heads of Ganesha as well as wholly, but mostly without tusks. The Tourane museum elephant has a diadem of intricate design to denote its royal patronage and its poise is one of the best craftsmanship of Champa The equestrian figures are taken from a bas-relief on a partition-wall at Da-Han. They represent a couple of youthful Champaites on beautifully caparisoned horses who appear well-looked-after. They seem to be enjoying with their masters a game akin to our modern polo. The riders, (the formost is of tender age and his innocent smile is really captivating) have one hand free probably for reins, the other holding a stick similar to one with which we play hockey. The saddles are placed on a frilled support tied to the carefully-groomed tails of the beasts whose manes are also trimmed.

Perhaps the Cham sculptor never had the chance of inspecting a peacock or a lion at close quarters. The bird's

outspread tail towers high above Kartikeya and its talons are too griffin-like to be natural. The head of the bird is broken, but the portion of the neck which is preserved is rather that of an oversized peacock. The angry lion of Tra-Kieu is more drawn from imagination than sketched from nature. The bird which is seen under Vishnu in the Linga-mukhan of Trach-Pho is natural like the bird that flies at the right-hand top over Brahma but lack the usual fineness of the Cham sculptor. Apsaras are quite noble and majestic wherever they appear in temple bases. Of fabulous or Puranic animals the Gajasimha-murti and Makara (excavated at Binh-Dinh recently) have a complicated look. The Makara belongs to a period when the Chinese dragon was making its influence felt in Champa. Garuda, another of the mythical creatures of the Hindus, has also been attempted by the Cham, but like its counterpart in the Indian archipelago has been associated with Siva and not with Vishnu. Another animal sculptured by the Cham artist is a monkey which along with an archer strongly reminds us of the epic character of Hanumana before his divine master Ramchandra. Serpents are rare as a motif which abound in the Khmer country. A very few Sivamurtis have coils of these reptiles in the matted locks, or as armlets and yajnopavitas.

The multiplicity of limbs is seen in a large number of images. The Nataraja image we saw at the niche above the archway to the temple Chuk Ba Thap near Phan Rang (Stk. Panduranga) had six arms. Two of the emblems we could not distinguish from below, perhaps they were folded in yogic mudra, the rest were Trisula, Kharga, Patra and Padma. There is a Durgamurti with ten hands, but the figure of Uma now in Khai Duni museum has a mother's divine grace. There are no extra physical members and one of her palms as well as the tip of her nose is broken. The remaining hand holds a lotus bud probably. Her eyes are closed in a trance and she

is seated in a yogic asana. Possibly she had ornaments in upper and lower arms but only traces are left. She wears a necklace which might well have been lotus plant entwined. Both her headgear and ear-pendants are too massive, perhaps the outer-ring of her mukuta was meant for heavenly lusture or jyoti, The bronze figure of Lakshmi we found elsewhere hailed from South India and the Yaksha ladies from Muthura and Sanchi. Like the gigantic Buddha murti of which the model still rests in the museum of Madras, these figures might have been the part of the spoils of Champa pirates. In this connection we shall do well to remember that the Dakshinapatha did not alone influence the architecture but even Nepal had her share in the Somasutra discovered in one of the Buddhist shrines. This has been conclusively proved by M. Claeys and Dr. Goloubew.

It is suggested that the doctrine of Lord Tathagata preceded the Linga-cult of the saivites which became the religion of Champa's sovereigns. There are shrines erected at Dung-Duong, My-Due and Di-Huu in honour of Buddha. The first of these had a beautiful Pradakshinapatha with profuse illustration in stones from the Jatakas. The names at least of the Indian Bhikkus who expounded doctrine of Gautama Siddharths can still be ascertained with accuracy and we often come across the images of Avalokitesvara and Dhyani Amitava. The object of our rickshaw ride over a distance of 4 kilometres by the beautiful river strand from Hue was to visit the gigantic Buddhamurti in the pagoda of Limmu, where we were surprised to discover a trident in the hand of the Lord of the Buddhists. Perhaps Buddhism which ran contemporaneously with Saivism borrowed some of its emblems. At Nah-trang we have found the image of Sakyamuni hiding the idol of Sri Bhagavati Kautharesvari, but one thing which we could not fail to notice was the absence of the linguistic influence of Pali.

It is suggested that the Linga creed which eventually became the religion of Champa's sovereigns was introduced after Buddhism had captured the mass. Did then the language of the Ttipitakas pale before the splendour of Sanskrit which continued to be the court speech till the twelfth century ? Or, did the Indian monks preach the esoterics of Nirvana in the tongue of the land? All the eight photographs of Po-Nagar covering a period from 739 to 1153 A.D. were in the chastened idiom of the Indo-Aryans, under the aegis of which the Cham vernacular received a polished diction and grammatical forms as early as the ninth century to be employed for detailing the gifts to a temple, the names and social ranks of their donors. There is evidence of the great influence the Hindu epopees exerted on the Cham mind, for a poem on the Kavigurus's first outburst in slokas has been discovered. It does not therefore require a long stretch of imagination to conceive that the Cham literature drew largely upon Sanskrit dramas and Kavyas for its inspiration. We know the rituals were conducted later on in an adapted form and to put it to test, we asked a Hindu villager near Phan Rang to recite some mantras. There were Swahas and Swadhas certainly but the rest we could not catch for our ignorance of the Cham tongue.

For the past of Champa the inscriptions of Mi-Son would be of enormous Importance. Surrounded by lofty wooded hill, the Champa people thought that their glorious effort of Mi-Son would be safe from the spoliation of foreign foes, the only access to the place being the river Song Thu-bon. Perhaps it was only a summer residence of the monarch and not a temple. But their Hinduised notion could not tolerate that any of their activities should be exclusively materialistic in purpose. Beautiful brick carvings adorned its walls, where every niche was made a receptacle for an image in prayerful attitude. It was gorgeous conception and some of its relics

preserved in the Louis-Finot museum display an sxquisite taste of the builder.

If the Chams ever revive their ancient cultura, they will have to thank the French whose artistic temperament is equal to their zeal for reconstruction. What earned our admiration besides their efforts for piecing together a lost histery out of leterite and brick debris, is their incomparable courtesy. Not only we had doors of museums and libraries open to us owing to the hospitable nature of the scholars like Dr. Goloubew, but we also received the kind attention of a Colonel without whose assistance our tour round the pictoresque ruins round Nah-trang would have been impossible.

HINDU CULTURE IN MALAYA

Malaya consists of the straits settlements, including Singapore aud Penang (Crown Colony), the Federated Malaya States and Unfederated Malaya States. Rubber, cocoanut, rice, oil, palms, pine-apple, tea, coffee and fruits are the chief agricultural products of Malaya. Among the minerals found in Malaya are tin, tungsten. coal and gold The forests produce many kinds of timber. There are good roads and railways all over the country. It used to produce 45 per cent of the world's rubber and 35 per cent of its tin before the war. The adminstration of the Straits Settlement is in the hands of a Governor who is High Commissioner for the Federated and Unfederated Malaya States. The Malayas are Muslims by religion.

Till the 19th Century the civilized races of Malaya owed their religion, their political system, astronomy, medicine literature, sculpture and every thing to India.

The arrival of Indians in the Malaya region was neither sudden nor violent. An Indian trading ship would sail across the Bay of Bengal in the South-West monsoon to exchange beads, generally Indian but sometimes Roman, and clothes and articles of dress for gold, tin, ivory, camphor and other produce of Malayan forests.

TEACHING OF RELIGIONS

Priests came and taught the ritual of great rrligions, Hinduism and Buddhism, in Sanskrit that was awe-inspring, because unintelligible to the crowd. The Indian pioneers counted among them Gunavarman a Kashmiri prince, who perhaps visited Kedah in Northern Malaya and certainly visited Java, where he made many converts to Hinayana Buddhism before he passed on to die in 431 A.D. at Nanking.

The centres of Indian influence and trade were Hinduized first kingdoms. For soon some of the Indian immigrants married into leading Indonesian families in Malaya, Sumatra, Java and Borneo, injecting into primitive tribal organizations the Hindu conception of the divinity of kings and inaugurating little courts that came to be centres of the religions, the learning and the art of India of their day.

Coronation Ceremony

For more than one thousand years the Malayan world was under Hindu influence and even after the acceptance of Islam much Hindu influence survived, expecially at courts and in magical medicine and in the drama. To this day the enthronement ceremony of Malaya Sultans, orthodox Muslims though they are, is Hindu with a Muslim veneer After lustration, the Malaya ruler dons royal dress and in the headdress of one Sultan of the oldest descent is thrust a 'lightning seal" whose handle is made of "thunderwood," clearly a survival in culture of Indra's *vajra* or thunderbolt symbol so often represented in Javanese sculpture.

A coronation oath is read in corrupt Sanskrit praising the new ruler as a great king who ravishes the three worlds by the jewels of his crown and extolling his conquest of evil, his luck, his justice, his power of healing A Malaya ruler has to sit as immobile as possible during the enthronement ceremony, rigidity being evidence in Hindu ritual of incipient godhead.

In one Malaya State, Negri Semblan, when the court herald proclaims a new ruler, he assumes a Brahmanical attitude, standing on one leg with the sole of his right foot resting against his left knee, the right hand shading his eyes and the tip of the figures of his left hand pressed against his left cheek.

Use of Symbols

Finally, part of the Malay enthronement ritual consists in the new ruler going in procession round his royal domain This Hindu circumambulation recalls how the oldest Malay dynasty was connected with Mt Meru, the heaven of Indra, wielder of the thunderbolt and controller of weather. In Burma, Siam, Indo-China and Indonesia, the capitals of old kingdoms had a hill, a shrine, a temple or a palace identified with Mt. Meru. The owner of such a holy eminence was a receptacle or incarnation of Siva or Vishnu or Indra. And it was as a lord of the State's symbolic Meru that a Malay king guarded the fortunes of his people. The hill behind one Malay palace is still called the Mt. of Sri Indra. The Tamil poem Manimekalai mentions two Malayan kings who claimed descent from Indra and the capital of more than one Malay State was styled Indrapura.

Sanskrit Names

Malaya royalty is still credited with the white blood its ancestors ascribed to Shiva, Buddists to divinities and Muslim mystics to saints. The source of his beliefs has generally been forgotten by the Malay until modern history enlightened him. For example, the raja who sent his dagger to represent him at a wedding with a commoner was unaware that she was being married to him as a Hindu girl was married to a raja or a god.

Still, in addition to the registration of a Muslim marriage before a Qazi. Hindu ceremonial for this great occasion in Malay life has been retained. In the bridal thread passed round them in some districts after the universal lustration and in the bathing pavilion erected for this rite, we have not only Hindu customs but Sanskrit names. And though he is ignorant of his indebtedness, a Malay parant follows the code of Manu in regarding physicians, usurers, sailors, dancers, the

one-eyed and the hairy as suitors to be rejected.

The earlist Indian kingdom in the Malay peninsula was Langkasuka or the modern Kedah. Chinese chronicles tell how it was founded only 100 years after Christ. Langkasuka outlasted the period of Pallawa or South Indian influence which by the eighth century was giving way before the Mahayana culture of the Pala kingdom of Bengal. The Pala period in Malay history saw the rise of a great Malay Buddhist empire, Sri Vijaya, which controlled both the Sumda and Malacca Straits to this day, the two sea-gates to the Far East.

Buddhist Shrine

An ancestor of one of the Sailendra maharajas who by the ninth century ruled Sri Vijaya, conquered Central Java and was responsible for the erection of its most noble Buddhist shrines, including the world famous Barabodu. Many pieces of sculpture on Java's shrine rank with the sculpture f Indian temples like Belur and Khajarau and are as supreme in the world of art as Kali as in the world of poetry.

Trade and law and war came to the Malay world from India. In the relic chamber of a Kedah temple have been unearthed miniature models of weapons, including swords and shields of types that occure in the Ajanta frescoes. A broad spatulate dagger is of the shape of a dagger associated with Shiva in his demon form of Bhairawa. Such a dagger was used in Tantric rites common in Sumatra and Malay in the 14th and 15 centuries.

India's Great Gift

Hinduism began to give way before Islam in the 13th century of the Christain era, until in the end there was no part of the Malay world that was not Muslim except the small island of Bali.

From the cradle to the grave the Malay is surrounded by

survivals of Indian culture. Even his nursery tales are many of them derived from fables, the jatak tales and somadeva's Ocean of Story.

India found the Malay a man of the late Stone Age and left him a citizen of the world. It taught him the weaving of silk and embroidery and work in gold, silver etc.

Sanskrit Element in Malaya

Malaya is a muslim country and is dominated by Islam, yet the sanskrit still forms the sub-stratum in the simple life of the people in that country. They use the following Sanskrit words in their language in their exact sense :—

Suchi (शुचि) is pure and clean. Maha Suchi in the name of the All-pure God. They use Swami, Swara, Swarga in the sense of स्वामी (husband) स्वर (voice) and स्वर्ग (heaven) respectively. Sinya (सिंह) is an ancient title as well as a "lion". Singasan is the royal throne (सिंहासन). They use Setia for सत्य and Setiwan for सत्यवान् meaning faith and loyal respectively. Setva means an animal. Sarwa (सर्व) means all. They use Seroja (सरोज) for lotus and Surigala शृगाल for a Jackal. In their language Seri श्री means charm and beauty and Serinegri (श्रीनगरी) means the pride of the city. For curse they have Serapah (श्राप). For evening they use Senja (संध्या). For saltpetre they have Sendawa (सैंधव). Sena (सेना) in their language means an infantery as well as an army. सोदर is used for brothers, sisters and even for an intimate friend. Rupawan (रूपवान्) in their linguage is used for handsome and beautiful. Warna means colour in their language. They use Rishi ऋषि for a sage. The Malayan people have not lost respect for sages and they still use the words in its exact

meaning in the remotest villages and jungles. They use Rata (रथ) for Chariot and Rasa (रस) for taste, floavour, sensation, feeling. It also means mercury, a meaning which is so common in Ayurveda and has been preserved faithfully by the Malaya people.

LEGENDARY HISTORY

They have preserved the names of the heroes of Ramayna and Mahabbharata, such as Seri Rama (श्रीराम) Ranjuna (अर्जुन). They have preserved the names of Apsaras and several divine beings like Vishnu and Shiva, Hanuman, etc. They have preserved Sanskrit titles such as Mantri, Raja, Maha-raja. Rahu is well-known as the dragon which attempts now and then to swallow the moon and thus causes the eclipse. Some of our words have been elevated to a higher sphere. Putra (पुत्र) means a prince, Puteri (पुत्री) means a princess, a fairy. Religious words are also found by the dozen. Puja is prayer and adoration. Puji-Pujian refers to the complimentary phrases at the beginning of the letter. Puasa (उपवास) is fasting. Pertewi (पृथ्वी) is also known as Devi Pertowi (देवी पृथ्वी) Purnama (पूर्णिमा) is the full moon taken as the measure of time and hence a month. Pereksa (परीक्षा) is investigation, inquiry, examination. Perdana (प्रधान) means surpassing, supreme. Perdana Manteri is the Prime Minister. Pendita (पंडित) is a sage, a learned man. Prakerti (प्रकृति) is nature or character and Buddi Perkerti (बुद्धि प्रकृति) is especially said of person of good disposition. Pati (पति) is a high officer of a state. It is a term used as component of many old names and dignitaries for example, Adipati (अधिपति).

Pada (पाद), Seripada, (श्रीपाद) are holy feet of a prince.

These word are used as royal titles. So also the word Paduka (पादुक). From words like these, it will be noticed, how deep the Indian tradition has penetrated into the people of Malaya. Hundreds of the words can be quoted from the Malaya language, but the above should be sufficient to illustrate the theme in hand. It is a pity that within the borders of India herself there should be people who should not avail themselves of the vast richness of the Sanskrit language and literature.

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HINDU CULTURE IN SIAM

SITUATION, POPULATION AND NATURAL RESOURCES

Siam (Thailand) with its majestic and primeval forests is a land, full of shadows and full of mystic whisperings of the past. An eminent historian describes Siam as the melting pot of many races, peoples and tongues. In fact her rich soil and equiable climate attracted different branches of humanity which settled there from pre-historic days. It has an area of 200,148 square miles and a population of 15 million. The population of the country is an intermixture of Indian, Chinese and Mongol Tibetans. There have been four waves of migration. In the first two Austro-Asians, Tebeto-Burmans and Thais went from Tibet and Southern China, respectively. The Thai immigrants adopted the script, language, religion, customs and manners of the people living in Siam which were all Indian. The first Independent King of Siam was Indraditya, a Thai Chieftain. The story of Hindustan's contact with Siam begins somewhere near the beginning of the Christian era, or even earlier, when there was a continuous flow of traders and colonists from India to the South Asian peninsula, comprising modern Burma, Siam, Indo-China and Malaya.

Geographically, the country is tropical with a vast coastline in the south and hill ranges mostly in the north. Siam's flora and fauna are almost similar to ours. The central part and the country which is washed by the Mek ng and Menam with their many tributaries is extremely fertile. Her mineral resources are quite valuable and with the growth of industry, they will be utilised mostly in Siam. Tin, copper and iron have been mined and a fair deposit of rare metals like wolfram and precious stones like sapphire add to the country's wealth. Strata of sandstone resting on layers of permo-carbonic limestone have supplied in the past materials for the architectural

and sculptural glory of the country. Blocks of green jade, as bright as emerald, have been unearthed in the past. A few streams of the north carry salt, the water of which is collected in shallow pools. The rivers are navigable far inland: hence small sea crafts of yore could easily sail up to trade-centres.

Forests of Siam yield valuable timber some of which can be fashioned into intricate designs of which her artisans are honestly proud of. In fact most of the teloscopic roofs and their fixtures, which display fine wood carving are built with indigenous timber. Hot springs there are, which have medicinal value Such a country where nature has been bountiful in her gifts was sure to invite humanity from remote parts.

The entire south-eastern peninsula shows traces of neolithic men whose axe-head celts have also been found in Assam, Burma and Indo-China. The reason for their absence in the Central Siamese plain may be that this portion is of recent geological origin. Probably the sea had not then retarded and the landlevel was not sufficiently high to permit human habitation during the stone-age. At the dawn of the historical era. the whole area was peopled by Negritoes whose scattered tribes are to-day found in the districts of Pattani and Pataleng of Siam as well as in the hills of Malay and Indo china. The Negritoes were probably driven to less accessible places when the hordes of the Proto Australians reached this corner of the globe from their Mediterranean home. In their eastward spread, they covered India and the maritime districts of Burma. From there they roamed all over the Malay Peninsula and the East Indies.

The next wave that traversed Siam on their journey for fresh means of subsistence was that of the Proto-Malaya from their abode in the highland of Tibet. They crossed the hill barriers of Burma and Siam in order to reach the western shore

of the Gulf of Siam. The main group settled in Malaya; but as they multiplied, a branch of theirs moved up along the coast of the Gulf and penetrated into Cambodia and lower Coachin-China. Again they must have branched out and set for Southern Annam. It was their descendants who came to be known as the Chams and according to the records left by the Chinese, the Hindu colonials met them in about 192 A. D. This was the beginning of the powerful state of Champa which lasted for a couple of centuries in the least.

Like the Proto-Malaya, a branch of the Austro-Asiatics filtered through the hilly regions of the north. The people occupied the territory between Burma and Annam from the days of their megalithic civilisation. Fortunately for their descendants, an early contact with the Aryan culture changed the Mons of Burma and Siam and the Khmers of Siam and Cambodia into powerful nations who became later on founders of mighty states.

The annals of pre-Thai-Siam open with the story of the growth, exploits and the fall of various Mon and Khmer principalities. Of the earlist states, Haripunjaya and Dvaravati were by far the most important, but we know very little of them.

All that we can definitely state regarding Haripunjaya are derived from seven stone inscriptions engraved in old Mon scripts. These were found near the site of the old capital which Camadevi, a Princess of Lavo, founded in 654 A. D. It continued to maintain its Mon government till the beginning of the 13th Century and, it repelled successfully an unprovoked agression from the south in the 12th century; the Khmers of the Menam valley never could conquer Haripunjaya which was burnt to the ground by the Laotien chieftain Mongrai in 1213 A. D. The seat of the new government for the old principality was established at Chieng Mai.

Connections with India

The ralations between India and Siam were maintained regularly and the finds at places like Sri Deva prove beyond doubt that the Hindu colonials penetrated far inland.

A historiographer of the Wu dynasty (258-65 A.D) mentions that the Chinese Embassy to India employed a port of embarkation called Tan-Kiao-lo on the Gulf of Martaban To facilitate this transhipment across the peninsula a port of disembarkation was necessary on the Gulf of Siam. If 'Tan-Kiao-lo" is identical with Ptolemy's city Takola and with modern Takuapa, it would be fair to surmise that the east-coast gateway for the transpeninsular route should be Bandon of these days. Very probably, the port of state of Chaiya was situated where Bandon is to-day.

The remains of an early civilisation have been discovered in nearby reigons which link them with the central South Indian sculpture of the same period. The wheel of law and other symbolical representations came from Ceylon via Ligor, and that a regular intercourse was maintained from the time of the Dvaravati kingdom could be proved from the abundance of Indian motif in sculpture and architecture. As direct sea-routes to Cambodia were known to the Hindus, it is more likely that the technique of Indian Gupta sculpture which came into vogue six hundred years earlier at Amaravati reached Ankor Boeri straight from the source and not through Dvaravati where craftmanship was not as magnificent as that of the Khmer city.

During the 12th century, the Cambodians under Jayavarman II dominated over the states of Siam. There are bas-reliefs of Mon soldiers in the Khmer army and this military obligation arose as a punishment for the Mon insubordination. The Khmer paramountcy was short-lived, for we find the

Dvaravati people free once more. But the decadence of the Mons had set in and the decline of Dvaravati and Haripunjaya was hastened by repeated onslaughts of the Thais. The Mons gradually lost their political hold and slowly merged with the conquering people through intermarriage. They adopted the Thais tongue and their manners and customs. The Mon script persisted for a long time as did the Hinayana School of Buddhism to which they belonged. The Mons that we see to-day in Siam, are not the ancient stook that founded Haripunjaya and Dvaravati. The present Mons first came to Siam in 1584 A. D., again in 1663 and 1774 A. D. and their exodus terminated in 1818 A. D. Alike the Mons of yore, the latter people too accepted Thai leadership and possessed no legend regarding national ambition other than that of the ruling race.

THE THAIS.

The Thais originally hailed from the southern reaches of the Hwang-Ho and the Yang-tse-Kiang where some tribes show marked racial and linguistic affinity to the Thais of Siam. The chronicle of the Lak Thai speak of two independent Thais states, N'akon Pa and N'akon Luang in ancient days which in all probability owed allegiance to the Chinese, however nominal it might have been. The Thais always displayed an indomitable love for freedom and were too turbulent for the Chinese to control. In 69 A. D., the Thais rose in arms and it took nine long years for the paramount power to quell their insurrection. A horde of the rebels had to be chased across the frontiers and these ultimately found their way to the Northern Shan States. Those who remained behind, left the authority in peace for the next hundred and forty seven years at the end of which period they gathered once more strength to challenge the Imperial troops of the Sze-Ch'uan Government. The contemporaneous remarks to the Thais are far from being complementry.

The first Thi settlement perhaps germinated around Chieng Rai and the Prinee P'rom who erected the city of 'Java Prakar' was probably a descendent of, if not identical with, the Khun Borom of Tagaung fame. The word 'Prakar' in Sanskrit means a wall and probably the city was intended as a fortified outpost to counterbalance any attack made from the south of Chieng Rai district.

Even when the Thais were placed firmly on the soil of modern Siam, they did not hesitate to marry into families of non-Thai origin. Not only they accepted the daughters of the conqnered. but gave theirs to appease chieftains more powerful than they were. Thus Laos Mong (the name suggests an interbreed between a Thai and a Mon) the twenty-third ruler of Chieng Sen (who might have another name at that time) married a princess of Chiengrung and the fruit of the union, the famous Mongrai, was always looked upon as a Thai chief. This marriage probably cemented the breach between various smaller Mon rulers and the growing Thai monarch of the north, so that later on Mongrai could count on their neutrality when he swooped on Haripunjaya. But no attempt to consolidate the petty principalities was successful, before the Khmer rule in the Lower Menam valley could be destroyed. The various coins unearthed in modern times bear witness to the existence of a number of coin-issuing states, specially in the north.

There is little doubt that the northern states were inhabited by men of great culture even from remote times. Old coins excavated in the northern region are peculiar in shapes, and the Chieng money often shows the names of the states stamped on them as well as their respective values.

That the Thais came in separate waves at different epochs can be seen from their scattered existence in Siam of to-day.

Those who occupy the Menan region are the Thai proper; there are those settled at Udorn and Roi Ett, called the Thai Gaos: those who occupy the North-Eastern Province are called the Laos; the Thai folks of Udom are known as Thai Viengs. Different groups of the same ethnic origin are seen at Sak, Nakhan Swan, Pitsanulok, (Vishnuloka) and in the Prachin area. Altogether the Thais number over ten million souls who inspite of marked local differences (which point to the fact that they could not have all arrived at the same time), of dialects, manners customs, nay even of wearing apparels are trying their utmost to solidify into one people, homogeneous in all respects. Petty dissimilarities will vanish as better means of communication are established and the quicker exchange of ideas between two remote groups are made possible by spread of uniform education. Signs are not wanting for this ultimate fusion and loose federation of several races living in the same geographical area had already been achieved when the autocratic kingship of Siam was replaced without bloodshed by the National Council of the Thailand.

From the very outset, the Thais appear to have enriched the country of their adoption by introducing crafts that were unknown to the land. One of these was ceramics. The Khmers who preceded the Thais excelled in metal work which they learned from the Hindus but they could produce only fragile, slightly glazed, baked, clay wares.

It was not Ceramics alone which received the Thai patronage. The Khmer domination of the Menam Valley was responsible for the percolation of Cambodian ideas into Siam, which were adapted to Thai conception when the table turned and Siam held the Khmers under her power during the 13th-15th centuries. Frescoes, mural paintings and architectural flourishes were all preserved but given a Thai outlook.

HINDU CULTURE IN SIAM



SIVA (Eronze)



VISHNU (Stone)

Sri Lakshmi Printing Press,
Delhi.

By the courtesy of
National Museum, Bangkok

HINDU CULTURE IN SIAM



SIVA (Bronze)



A DEITY (Bronze)

Sri Lakshmi Printing Press.
Delhi

By the courtesy of
National Museum, Bangkok.

If the lack of novelty was responsible for the monotony of decorative art, the same cannot be levelled against the evolution of Siamese alphabet and literature Though the Thai characters might have originated long while back, they must have been profoundly impressed by those of the Khmers. The language of the Thai covers an extensive terrain which only modern means of quick transport and communication has shortened the time taken in covering it. As this was not possible before the end of the 19th century, the manner of writing and the way of pronouncing the same word has been varied. Some of them retained Hindu alphabet while others have altered it. Some are inclined to write in horizontal line and others prefer vertical columns. Some have preserved the original forms and others have transformed them. Some write from right to left, whereas other do the reverse way. But no until king Ram Kamhaeng ascended the throne at Suknothai the final forms of the Siamese letters were decided upon. Ram Kamhaeng's own inscription states "Heretofore these strokes of Thai writing were not. In 1205 of the era, year of the Goat, Prince Khun,Ram Kamhaeng, sought and desired in his heart and put into use these strokes of Thai writing. And so there are these strokes of Thai writing because that Prince employed the same". It clearly points to the fact that Ram Kamhaeng did not invent Thai alphabet, nor the script, but simply elaborated them. The initiative he took in 1283-84 A. D. was at first slow in its application, but it tolled the death-knell to the archaic Mon scripts which had been hitherto exclusively used in all writings of Siam.

CONNECTIONS WITH CEYLONE

It was one thing for an enthusiast like King Ram Kamhaeng to evolve a new script and have a tablet engraved in the same characters for commemorating the occasion, it was quite another matter to ensure its application nation-wide

The Khmers and their late subjects, the Mons, were naturally loth to forgo all of a sudden the manner of writing they were so long familiar with, in preference to a new one, their conquerer wished to impose upon them. Besides, the Aryanised races could only think even of their mundane affairs in the light of their religion. The literacy efforts of the age were confined to the belief they cherished. Hence composing or transliterating chiefly centred round religious themes and dogmas, which only monks were educated enough to undertake. The preponderance or the diminution of works on any special tenets varied directly with their growth or their decline in popularity. Moreover, monasteries were not only depositions of manuscripts but monks were also largely responsible for the spread of sacred and secular education. King Tissaraja might be hailed as having given an impetus in the right direction to the literary movement of the day, when he established the direct spiritual bondage between his principality and Ceylon. In 1361 A. D. the Ceylonese Theras visited the Sukhothai monasteries but a steady in-flow of Pali texts and annotations only ensued, when the Siamese started voyaging to and studying at the fountain-head of Theravadism. This promoted the transliterations of Pali worke into the script of the country and the Kamhaeng alphabet had at last a fair chance of being accepted by the majority.

This change in writing was thus gradual in coming. It was the same case with the north where the Kamhaen script travelled not long after its inception in the south. At the outset, the scribes and the scholars of Chieng Mai discountenanced its introduction, inspite of the fact that Thai was in all probability the court language. True it is, the Haripunjaya had lost her political ascendancy, but the mass of the north who had enjoyed freedom for a longer period than that of the south retained much of their cultural and religious liberty. The popular medium of expression as well as the

style of writing continued to be Mon, the monumental script of which added gracefulness to the marginal orientation of manuscript folios. The decoration of manuscripts passed on to the Thais as a heritage from the Mons of the north. What was more, the Mons of Haripunjaya were more closely related to their brethren across the Burma border than to those of Dvaravati who had imbibed Mahayanism from their Khmer masters. According to the Camadevivamsha, Pegu and Thaton spoke the same idiom as that of Haripunjaya, which was known then as Ramanna. The people of Laos still employ "Asksaro Ramanyo" in their writing and the old Monscript of the north resembles a good deal the characters engraved on the lithic tablet found at Pagan

Theravadism which Haripunjaya professed migrated there from the Salwin Irawaddy basin at the time when Sona and Uttra were commanded by Emperor Asoka to preach the gospel of Gautama to "Subannabhumi (Burma)". Perhaps Haripunjaya never came into direct contact with Buddhist India. By the sixth century A. D. Theravadism gravitated to Kanchipuram and letterings on fragments of Buddhist texts discovered at Prome (Srikshetra) suggest that the latter town was the corresponding foyer of this particular creed on the eastern shore of the Bay. With the destruction of Prome, religious centres at Hamsavati, Sudhammapura and Pagan began to predominate, from where Lumphun and Chieng Mai drew their religiousinspiration

On the fall of Haripunjaya, the monasteries at Nabbisipura began to achieve distinction. Even four years after the Ceylonese Theras visited Sukhothai, King Kilani sent for Udumbara Mahsami, a monk of Pegu who had studied hs doctrines at Ceylon for carrying on religious reforms. According to another authority it was Sumana, a disciple of Udumbara who was sent for religious reformation in his territory by Sri

Dharmaraja of Chieng Mai. Fifty three years later, thirty one monks from Nabbisipura voyaged to Ceylon and studied there for six years The monks were then ordained at the Kalyani Mahavihara and on reaching the shore of Siam they toured through different monasteries and reached Nabbisipura in 1430 A. D.

Tantric Buddhism In Siam.

Theravadism was already overburdened with Tantrism and the worship of spirits and ancestors by the Sinhalabhikkhus purged Theravadism of this the excess of tantric Arism. No doubt trantric Buddhism preceded Theravadism in Upper Burma from where a weak stream percolated to Haripunjaya. These Buddhist Tantrics included the cult of the serpent in their religious programme to which Dipamkara Atisha of Bengal made an important contribution We do not know if the grosser aspect of this esoteric Buddhism was traceable to a vastly learned and widely revered son of Bengal, but that its votaries lived an extra connuibial life can be proved by the demand by Tantric monasteries for these articles from the peasantry of the neighbourhood. It can also be proved from the statement inscribed on Nandamanna stele. There are also executed in the temples at Min-nan-thu which were drawn sometimes after 1255 A. D. which depict besides the fight between the Prince of Evil and the erstwhile heir-apparent to Kapilavastu, but also portary four handed or six handed Avalokitesvaras closely embracing their saktis called "Taras." These secret practices required that the monasteries should be in the heart of the forests away from the city. Probably the sect of the Aris or the Aranyakas was the more aggressive of the whole group. The monasteries of the north, like those of the south, began to collect an enormous number of Pali xts and commentaries from Sinhaladwipa and employde

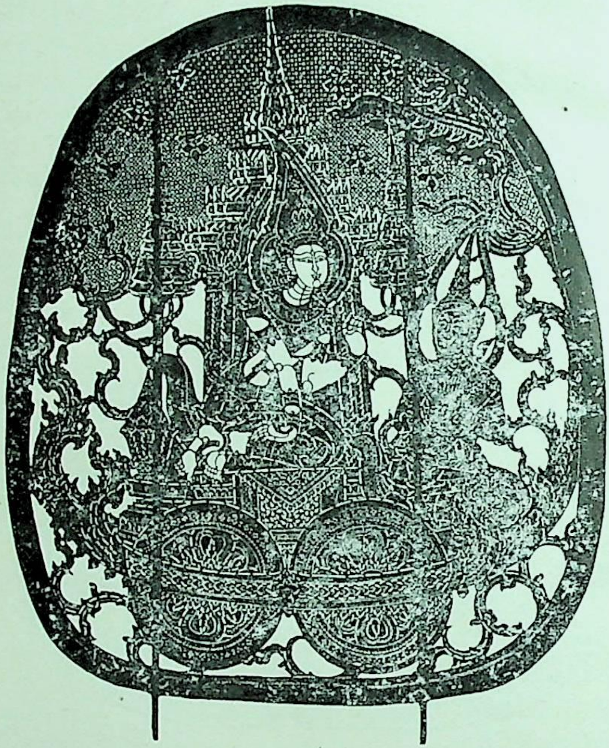


LAKSHMANA and SUGRIVA

Sri Lakshmi Printing Press, Delhi.

By the courtesy of National Museum, Bangkok

HINDU CULTURE IN SIAM.



SITA AND TRIJATA ON PUSHPAKARATHA

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scholars to transcribe them into vernacular scripts. The reverence for Pali grew to such an extent that even local works in Buddha's own tongue came to be composed. One of these was the semi historical sketch "Jinakamalini" from the facile pen of Ratnapanna of the Rattavana Mahavihara at Chieng Mai.

From the above it must not be presumed that the Vedic religion was altogether snuffed out of Siam by the spread of Buddhism. It was contrary to the Aryan code to despise another cult. Saivaism or Vaishnavism was introduced when the Aryans first colonised. In Champa, for example, Saivaism had been deep-rooted for seven to eight hundered years when Buddhism made its debut. Yet from the very beginning a spirit of tolerance must have prevailed or the new creed could have never established itself. This is indicated by the fact that two viharas and two temples were dedicated to Siva at Vo-Canh by a Buddhist. Chiefs like Lakshmindra Bhumiswami whose ardent devotion to Buddhism earned him the posthumous style of "Paramabuddhaloka" founded one shrine to Lokesvara and one temple to Bhadresvara at the same time. Under the Khmers the same tolerance was maintained at Angkor region where a magnificient Vishnumurti still bears witness to it. This respectful indulgence was a legacy Cambodia inherited from Fu-nan. It is recorded that Sakya Nagasena, an eminent Buddhist who flourished at the end of the fifth century A.D. glorified the "god of gods".

At the time when Dvaravati was part of Fu-nan, the images of Dvarapalas, Ardhanaris, Yakshas and Vishnus were probably taken direct from India. These have recently been excavated at P'ra Pat'om and Pong T'uk and constitute the evidences of the earliest specimens of sculpture in Siam. Probably these two towns mark the region where the Aryans first colonized. Dvaravati remained essentially

Hindu as long as Chaiya and Nakon Sri Thammarat continued to be the stronghold of Brahmanism. These foyers of Vedic thought also became the footholds of Buddhism according to an inscription in the fourth century A. D. If Harshavardhana could alternately worship Hindu deities and Buddha, it would not be astonishing that Dharmmaraja, Aryanished Thai ruler of Chieng Mai who invited Sumana, the pupil of the illustrians Udumbara, to his court for reforming Buddism in his principality, should erect the murtis of Siva and Vishnu. In contemporary Sukhothai which was predominantly Hinayanist, Vaishnavic influence was still extant as indicated by the wheel and the fish motif on its ceramics.

Sculpture in Siam

The sculpture of Siam, like all her cultural activities was built around religion. Whether of Indian origin, Mon-Indian, Mon-Khmer, Khmer, Khmer-Thai, or of pure Thai source, only divinities or the symbolical representations of doctrines were sculptured ; in one word murtis always were chiselled so that the populace might adore and revere. The earliest specimens were Brahmanic idols ; and it was only when Dvaravati had suceeded for some time from Fu-nan and Hinduism had been on the wave that the Gupta style was introduced.

To realise the true significance of Siam's sculpture it is essential to study the same against its architectural background or one would fail to appreciate the enormity of some of the ancient undertakings and gauge properly causes responsible for characteristics developed locally. Detached from their original home and carried miles away to museums for preservation and future references, the relics excavated from among the ruins of yore, become only objects of art and curiosity. They fail to contact with

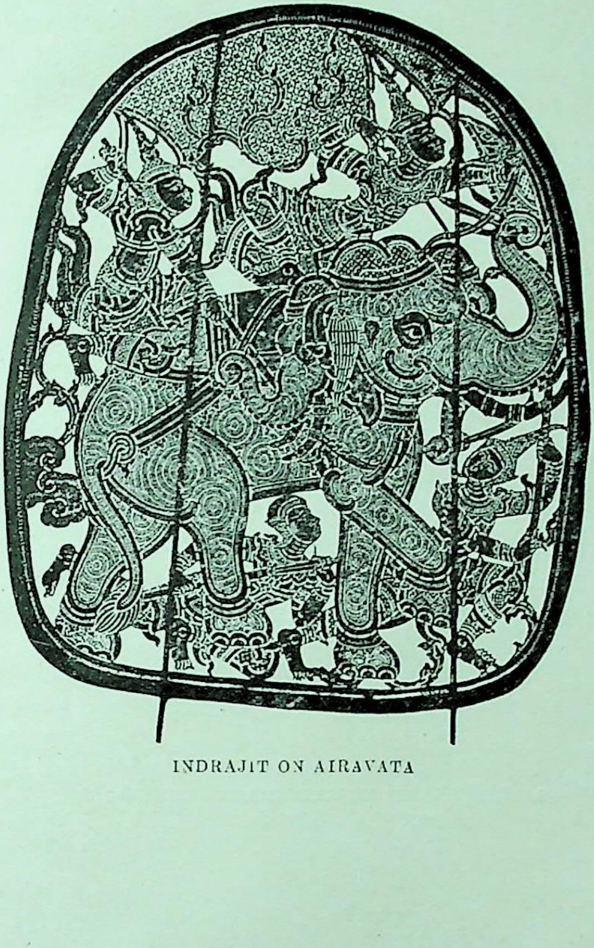
legends and traditions with which the main body was connected and much of their charm is lost when they came to be venerated as holy things. Cataloguing and indexing them for facilitating the researches of a historian can no doubt be best performed in institutes specially built for housing them, but wherever it is possible, ancient monuments should be repaired and rebuilt according to the old plan and design so that they would once more be able to give us the correct interpretation of the motives of their founders. Those who wish to forge anew the lost links like those of Siam's past history, ought to visit towns where monuments still stand intact as mute witnesses to her erstwhile glory, and inspect the sites where among the debris relics are being collected piecemeal. Systematic work by careful investigators has been happily started. From Nakon Sri Thammarat which lies in the mid-coastal line of the peninsular projection of Siam to Chieng Sen which forms one of the northernmost outposts of Thailand, a chain of cities will be found most of which cluster around the rice districts of the fertile valley of the Menam and her tributaries. This chain may be said to represent the cultural backbone of the Thailand and many of the towns still proclaim the aesthetic conception of their founders. A few of the old towns are to-day abandoned or reduced to mere hamlets overgrown and overshadowed by tropical forests, but many of them are easily accessible and are still centres of political and economic activities.

Thus NAKON SRI THAMMARAT (Dharmarashtra) is at present the chief town of a province and the hills of Prong and Luang still secure it against land invasions. It lies about seven miles and a half from the shore and old city walls which exist to this day enclose a rectangular area of fertile land covering 39 square miles. Apparently its position hias been responsible for its having been one of the strong-

holds of early Brahmanism which probably flourished vigorously under Fu-nan and Kambujadesha and continued to maintain a dignified course under Shri Vijaya and Sukothai.

Mahayanism In Siam.

The Khmers of the south professed Mahayanism like the Mons whom they dispossessed of the Lower Menam Valley and some of the puissant monarchs like Suryavarman I and Jayavarman VII were its staunch supporters. Its dogmas were written in Sanskrit instead of Pali but its liberalism was most marked. For, Siva and Buddha often changed places in devotional institutions which caused little sectarian friction. Instances of this catholicity are not wanting in Sumatra, Java and Siam. Religious and cultural inspiration from northern India followed mostly the route of three pagodas and the transpeninsular channel. Moreover, the Mon indian School responsible for the evolution of the Dvaravati Gupta style greatly influenced the Khmers who literally dotted the Khorat Vally with their creation. The symbolic representation of Buddhist doctrines was a pre-Gandharian concept. It loved to depict the first Sermon the Blessed One delivered at the deer Park of Benares by sculpturing the wheels of the Law and gazelles—and it is this portraiture which leads us to believe that the temple at Pra Pat'om was Buddhist in origin. The original edifice was erected by the Mons but was replaced later on by a Khmer monument which, too, was in a sad state of disrepairs in 1854 when the King Mongkut wished to raise a structure 262 feet in diameter, 393 in height and 787 in width. The town of Pra Pat'om itself must have existed in the 4th century A. D. ; the votive tablets of this period bearing images of the Dvaravati mode have been brought to light. The Amaravati style is also seen in the treatment of the mantle of renunciatien worn by one of the images preserved in one of the local wats.



INDRAJIT ON AIRAVATA

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HINDU CULTURE IN SIAM



GARUDA RELEASING LAKSHMANA FROM NAGAPASHA

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By the courtesy of
National Museum, Bangkok.

Not only did the Hindus colonise maritime districts of Siam but from early times penetrated deep into countries in the Far East and opened up areas miles away from the sea-shore. One such place was SRI DEVA, the ruins of which lie to-day close to Petchabury buried in the dense forest of Central Siam. These relics attest to the infiltration of Hindu thoughts and culture of the contemporaneous periods of India, some relating to the Guptas of Northern India and others to the Pallavas of the South. The town of Sri Deva probably constituted the capital to one of the vassal states to Fu-nan and a high embankment still marks the encircling city-wall of yore. The small temple built in the style of North Indian places of devotion during the fifth and the sixth centuries probably marks the centre of this ancient metropolis. That it was of Brahmanistic origin is borne out by paleographical and iconographical evidences excavated at sites near-by.

The inscribed stone is of a peculiar shape. As it exists to-day, it is a slab fashioned into a pyramid at the top having a wedge-like bottom. Only six disconnetcd lines constitute all that is left of inscribed matter. They are too disjointed to make any sense. The characters inscribed suggest that the date of the engraving was the fifth century A. D. That it was not a Mukhalinga but a foundation stone need not be doubted. It must be, however, regarded as one of the oldest mile-marks in the history of the cultural expansion of the Aryans, the earliest being those of Bhadravarmon I at Vo-Canh. The murti certainly proclaims the close relation of Sri Deva and Amaravati. Perhaps they were the oldest tokens of the Gupta art in the Indo-Chinese peninsula- Like the inscription the murtis are not intact either, but they show the master-artist who could not only handle his tools with graceful flexibility but he could also afford to be simple in his designs.

INFLUENCE OF SANSKRIT ON THE SIAMESE LANGUAGE.

Their general language is also replete with our words, e. g, :

कातपय meanidg two or three articles, several., कथा- is a discourse, fable, the magicle rhyme of magicians. कथाशेष means a dead person. One whose behaviour is vile and despicable is called कदाचार. Correspondingly कदाहार is harmful food. कनिष्ठ is the antithesis of ज्येष्ठ. कनिष्ठ भगिनी is a younger sister. कन्यका पति is the son-in-law- कपट is instrigue, deceitfulness.' कपट लेख is false statement or a forged document. करणी is the method of finding the square and cube root. This is a word from लीलावती. कर्मकार means the Governmental Official Committee or a Department. It is shortened to कर्म. The Irrigation Department is known as कर्मजलप्रदान. Mining Department is कर्मलोहकृत्य. कर्मधर्मकार is the ecclesiastical Department. कर्मनगरादर is the Department of Municipal Affairs. कर्णगोचर is the range of hearing, while कर्णजप is an informant or one who purposely implicates another. कर्णधार is a sailor, a pilot. कर्मकार परिषद् is the Directors of a Company. कर्मकारिणी is the designation of a committee formed of ladies- कर्मवाचा is the passivé voice in grammar. कर्मशाला is a workshop, while कर्मशूर is an efficient workman. कर्मसंपादिक is the executive of an association. कर्मसंपादिक सभा is the executive committee. कर्मसाथी is a co-worker, a partner and an assistant. त्रिकोण is a triangle, त्रिकोणमिति Trigonometry, बीजगणित Algebra, रेखागणित Geometry, पाटीगणित Arithmetic. गर्हानिंदा is slandar, ऐश्वर्य is authority, sway, rule, dominion. ऐश्वय, संपत्ति is the tıeasury of the state. ओष्ठ is lip while ओष्ठज means the letters produced by the

lips. औषधिकर्म means healing by medicines. औघ means flood, an inundation. कामौघ is the fiood of sensual desires. अवकाश is opportunity, occassion. एकचक्षु is one-eyed. एकजन means individual, the chief, a leader. एकपुरुष is a peerless person. एकभक्ति is loyalty. एकमय is uniformity. एकराज is a monarch. एकसार is important papers, files or value. एकवचन is the singular number in Grammar. उष्मा is vapour, steam, anger, उषायोग is the time nearing the break of the day. उपयुवराज is an honorary rank. उपराज is the Viceroy. उपयोगपूर्वपद is the modern coinage for a preposition. The last word that I may quote her is उपचक्षु used for eye glasses as well as for a telescope.

INFLUENCE OF HINDU CULTURE IN SIAM.

Hindu culture has left a deep mark on Siam. The whole country-side is dotted with ruins of ancient Indian architecture. The fine curves and the lofty style of these edifices—mostly temples or palaces—the wonderfully carved figures of gods and goddesses from Indian mythology, other handiwork and the chiselling in general, speak of Hindu culture. The names of almost all cities of Siam are of Sanskrit origin. Thus we have Rajpuri, Ayodhya, Nakhon Pathom (Nagar Pratham) Nakhon Shree Tamarat (Nagar Shree Dharmaraj) and the like. In many cases these names of pure Sanskrit derivation have been badly twisted out of shape and disfigured due to neglected pronunciation, as will be apparent from some of the instances quoted above.

The Pagodas, Buddha images and stone figures there show how great was the influence of Hindu culture in Siam. Imposing statues of Lord Buddha form important landmarks all over Siam. Here as in China, the figure of Lord Buddha has not undergone a metamorphosis along the lines

of Chinese anatomy. It has distinct Indian features. The image is seated on a huge lotus pedestal and is dressed in Hindu costume, showing the unbroken influence of Hindu culture over Siam.

The script of the Siamese people is the Pali script which implies that their alphabet and vocabulary is entirely Sanskrit. In the ancient past, even the spoken language was pure Pali, but centuries of malpronunciation have transformed it into the present Siamese language. Thus the word Acharya आचार्य when written by the Siamese people in their script can be easily understood by any Indian who knows Pali, but in actual conversrtion they pronounce it as Achan आचान . There are words like Rotchaka-jon (meaning a bicycle) and Rot-jon (a motor-car) which are the disfigured forms of the Sansrkit words Rath-Chakra-Yantra and Rath-Yantra respectively. The name of every Siamese, man, woman or child, is of pure Sanskrit origin. They all know the meaning of their respective names. Thus they have names like Prajadipak, Anand Mahidal, Bipul Samgram, Siddhartha and such others.

In the royal family of Siam they still maintain the tradition of speaking in pure Pali amongst each other. So also are the ancient Indian rites of coronation and other ceremonies still observed. Like the thread ceremony in India there is a parallel ritual observed among all Siamese when a boy who has come of age dons saffron garments, ready to accompany his Guru to his jungle retreat, for prosecuting his studies till he is twentyfive years of age.

The present royal family is the Chakri Dynasty. Chakra is divine emblem associated with Lord Krishna in Hindu mythology, as we all know. Six ruler of Siam in the past, assumed the name Rama, and they were respectively designated as Rama I, Rama II, Rama III etc.

The Royal temple in Bangkok with an emerald image of Lord Buddha consecrated in it has the whole of Ramayana painted on its walls. Old historical or mythological plays in Siam agree in almost every detail with Indian plays treating of the same subject.

About thirty years ago, the costume that Siamese men and women wore, was but a form of the Indian dhoti or saree. But then a Doctor-Premier made it compulsory for them to adopt the western mode of dress in public life. Since that time females in Siam have been forced to wear blouses, skirts and hats while males had to stick to trousers, coat, tie and hat. Trying to divest Siam of eveay oriental trace, even the old name Siam was discarded for a more modern one Thailand. Now again there is a reaction in Siam in favour of oriental culture.

They have readopted the name Siam and annulled the regulations enforcing a western type of dress. The word Siam is in origin, "Shyama," meating 'dark' in Sanskrit. When the Aryans settled down in Northern India, they found these neighbouring people, not so feir as themselves, hence they designated them by the word Shyama (or Siam) Though the Siamese have been quick in adopting the old name they have not been so quick in reviving the old mode of dress, which they were forced to give up.

Some seventy-five years ago the Siamese were not very different from Indians in their features, stature and complexion. The then Ruler of Siam, thought in his own way that an intermixture with the Chinese would make his idle people more industrious. He, then, encouraged marriages with Chinese, as a result of which a typically modern Siamese has more of Chinese blood in him than Indian.

To become a Siamese scholar one must be well-versed in Sanskrit. Hence it is very easy for an average Indian to gain mastery over the Siamese language. One has but to master the peculiar pronunciation : everything else in just the same.

NEED OF HINDU MISSIONARIES IN SIAM.

Even in these days there are thousands of Indians, who have settled down in Siam. There is lot of scope for Indian preachers, of a sacrificing spirit, to go and re-establish the old cultural link between our country and theirs. One such apostle—Swami Satyananda Puri—who unfortunately died in an air crash in march 1942 lived and preached for many years in Siam.

He was a young Bengali sanyasin who went there at the instance of the late Shree Ravindranath Tagore, Having gone and established himself there he soon attained mastery over the Siamese language, being a scholar of Sanskrit. He has written many books in Siamese. He founded the Thia (Siam) Bharat cultural Association in Bangkok, which has a library and a building of its own. The young Swami's puritan habits and amiable nature won for him the esteem of the Siamese people. He was very widely known all over Siam by the endearing title of (i. e. Acharya,). He enthusiastically took up the cause of Indian independence in the year 1942 when an opportunity offered itself. He died in an air crash on his way to Tokyo in the month of March of the same year.

Extensive archaeological research conducted in Siam would definitely reveal that Hinduism in its pure form and not in the Buddhistic garb, actually held sway in that country for thousands of years. The wonderful expanse of Indian culture, of which we have abundant proof to this day, was only made possible by the sacrificing and adventurous spirit of an old set of people designated, "the

Bramhins." Intrinsic qualities of the culture itself were also responsible for the depth and expanse of its wide sweep,

It is this dynamic spirit and culture of old which we must try to revive and it is bound to give us marvellous results as in the golden days of old.

Mantras AND Stotras

OF

Greater India

Mantras And Stotras
OF
Greater India

मार-विजय-स्तोत्रम्

जितमारकलिं जगदेकगुरुं
सुरयक्षमहोरगदैत्यनतम् ।
चतुसत्य सुदेशितमार्गमिमं
गुणमेघमहं प्रणमामि सदा ॥१॥
भवभीममहोदधिमध्यगतं
कृपणार्तरवं समवेद्य जनम् ।
परिमोचयितुं य इह प्रणिधिं
प्रचकार विहस्तमहं प्रणतः ॥२॥
गिरिराजनिभं शरदिन्दुधियं
सुमुखं सुभुजं वररूपधरम् ।
सुगतंगतमप्रतिमं सुगतं
प्रणतोऽस्मि सदा जगदर्थकरम् ॥३॥
कनकप्रभया परिपीततनुं
वरदुन्दुभि तोयदवल्गुरुतम् ।
गजहंसविलम्बितधीरगतं
शिरसाऽभिनतोऽस्मि गुणैकनिधिम् ॥४॥
तरुणार्कसमैरचलैर्नयनैः
स्फुरदुग्रमहाशनिभीमरवैः ।
नमुचिप्रहरैरसिशक्तिधरैः
चलितोऽसि विभो न हि कुविकृतैः ॥५॥
लवलीफलपाण्डुरकर्णपुटाः
कुचभारविनामितगात्रलताः ।

— ‿ — ‿ ‿ — ‿ सुताः

स्वहितैः ‿ ‿ — ‿ ‿ — ‿ — ॥६॥

तरवः कुसुमस्तवकाभरणा

बहुरत्नसहस्रचिताश्च नगाः ।

न तथाऽभिरताः जनयन्ति सतां

जनयन्ति यथा तव वीरगुणाः ॥७॥

स्फुटचित्रपदं बहुयुक्तियुतं ।

गमकं वचनं तव कर्णसुखम् ।

शुभमार्गफलं प्रसमीक्ष्य जनाः ।

न श्रुणन्ति पुनः ‿ ‿ — ‿वचः ॥८॥

इति वा शरणं समवेक्ष्य जनाः

न पतन्त्यपि कल्पशतैर्निरये ।

विनिहत्य च दोषरिपून् बहुलान ।

परियन्ति शुभं वरमोक्षपुरम् ॥६॥

तव सौम्य तयाऽप्यभिभूतवनः

न विराजति शीलकरो गगने ।

तव काञ्चन कुंकुम सप्रभया

प्रभयाऽभिहतो न विभाति रविः ॥१०॥

तव नाथ शुभे वदनाम्बुरुहे

नयनभ्रमरा निपतन्ति नृणाम् ।

प्रतिबुद्धदले कमले विमले ।

भ्रमरा इव पुष्पशताकुलिताः ॥११॥

इति तोटकमन्त्रवरैरतुलैः

परिकीर्त्य मया तव वर्णलवान् ।

यदुपार्जितमद्य शुभं विपुलं

शिवमस्तु ततो भुवि देवनृणाम् ॥१२॥

॥ मारविजयस्तोत्रं समाप्तमिति ॥

मञ्जुश्री-बोधिसत्त्व-मङ्गल-गाथाः

प्रज्ञाङ्गसङ्गकुलिशोद्भवबोधिचित्तैः
मञ्जुश्रिये विमलबोधिसुखाभिषेकैः ।
यद् मङ्गलं जिनवरः सुस्तुतैः सुगीतम्
तद् मङ्गलं भवतु ते परमाभिषेकैः ॥१॥

श्रीवज्रसत्त्वगणमण्डलसम्प्रवेश्यैः
लास्यादिभिर्भुवनसारविलासिनीभिः ।
यद् मङ्गलं सुखकरं प्रवरं प्रगीतं
तद् मङ्गलं भवतु ते परमाभिषेकैः ॥२॥

अत्यन्तसाधुचरितातिशयैरशेषान्
सत्वान् विबोध्य सततं सुगताभिषेकः ।
यद् मङ्गलं सुरवरैरपि तैः प्रगीतं
तद् मङ्गलं भवतु ते परमाभिषेकैः ॥३॥

श्रीमान् त्रिलोकविजये वरमण्डलाऽग्रे
त्रैलोक्यराज्यविजयोत्तमनाथसेकः ।
यद् मङ्गलं सुरवरैः प्रणतैः प्रगीतं
तद् मङ्गलं भवतु ते परमाभिषेकैः ॥४॥

नानाजगद्विनयसारसरोज-पाणेः
सम्भूद्धरत्नमकुटाऽविलसथाभिषेकैः ।
यद् मङ्गलं कमलरागविशुद्धिगीतं
तद् मङ्गलं भवतु ते परमाभिषेकैः ॥५॥

आकाशगर्भमणिरत्नविभूतिरम्यैः
सर्वार्थसिद्धिसुखदस्य महाभिषेकैः ।
यद् मङ्गलं सुभविभूतिकरैः सुगीतं
तद् मङ्गलं भवतु ते परमाभिषेकैः ॥६॥

षट्चक्रवर्त्तिशुभमङ्गलगीतिकायो
यत् पुण्यरत्नवरमत्यतुलं मयाऽप्तम् ।
तेनाऽस्तु सर्वगतभूमिमहाभिषेकैः
प्रीतो विशुद्धवरकीर्त्ति स मञ्जुनाथः ॥७॥

भगवत्या आर्यताराया दण्डक स्तोत्रम्

नमस्तारायै ॥ भगवति वरदे जये देवदैत्योरगेन्द्रादिभक्तिप्रणामा-
कुलाध्यानतालोलचूडामणिव्युदिक्षताऽत्यन्तकान्तप्रभा जाल काञ्चीढ़पादाम्बुजे
घोरसंसारतोयार्णवान्तर्गतोत्तारिताशेषलोकान्तराले महोपद्रवा-
घातनायोद्यते वामपाणिस्थपूर्णासितेन्दीवराभोदलुब्धालिपक्षानिलालोल-
कान्तालकान्ते कृपाविष्टचित्ते परार्थप्रवृत्ते शरण्ये वरे देवि भक्त्या
नमामि प्रसीदानुकम्पस्व माम् ॥१॥

सितखरनखराग्र-सीमाभिघात-द्विधाभिन्नमत्तेभकुम्भास्थिमस्ति-
ष्कपङ्कच्छलाऽध्यक्तरक्तच्छटापाटलात्यन्तभास्वच्छटालं विशालास्यरन्ध्र-
स्थरक्तार्द्रसारङ्गमांसस्खलद्घर्घरध्यानमात्रासितारण्यमातङ्गपूगं जलद्धोम-
निधूमकालानलार्चिर्ज्वलन्तं प्रदीप्तान्तनेत्रनेत्रद्वयाभासुरं घोरदंष्ट्राकरा-
लाननं विस्फुरन्तं नितान्तप्रचण्डं मृगेन्द्रं क्षुधार्त्त प्रसन्तं वने कातरस्त्वद्
गुणौघानुज्ञातस्मृतिः पश्यति स्तम्भित तत्प्रणन्निश्चतं भक्तियुक्तः
पुमान् ॥२॥

गलितकरटदानपान तुरायातभृङ्गावलीमुक्तझङ्कारनादाहितक्रुद्धवे-
गोच्चरन् मन्द्रगम्भीरकण्ठध्वनिध्मातभूमीधरान्तर्निकुञ्जोदरापातघातोच्छ-
लद्घघरव्योम दिग्व्यापि घोरारवाकर्णनत्रासनष्टप्रतीभेन्द्रयूथः समुत्कर्ण-
तालस्तमालभिनीलो विशालोत्तमाङ्गस्थलाभोगभग्नाङ्कुशाग्रो विषाणाग्र
सञ्चूर्णितानेकदेशो ~ ~ ~ ~ दुर्बारणो दारुणो मारणायोद्यतोऽपि
त्वदद्धिभयोद्भ्रान्तनेत्रैः समुत्रस्तगात्रैर्नृभिस्त्वद्गुणानुस्मृतेः शृङ्खलाला-
नितो निश्चलक्ष्माधरेन्द्रायते ॥३॥

प्रबलचलितवातवेगाहतोद्धतधूमावलीरुद्धदिग्भाग भोग न्धकारं धगित्युज्झिताघूर्णितज्वालमन्तःस्फुरद्विस्फुलिङ्गं स्फुटद्वेणुविस्फोटकङ्कारवित्रस्तनारीकृताक्रन्दहाहारवपूरिताशं हुताशं विनाशोद्यतं घोरकल्पानलाचितज्वलन्तं प्रदीप्तं जये देवि तारेत्यलं नाममात्रं नृणां गृह्णतां त्वत्प्रसादाम्बुवृष्टिः सुशान्तं करोति क्षणादस्तभीतान् नरान् ॥४॥

कुटिलवदनविभ्रमभ्रान्तबीभत्सपुच्छं समाविष्कृतक्रुद्धनिर्मुक्तफुत्कारवातानुविद्धद्रुताग्निस्फुरद्विस्फुलिङ्गं विचित्राङ्गभङ्गं महाघस्मराङ्गं भुजङ्गाधिपं विस्फुरल्लोलजिह्वं चलद्भोगभागाग्रसंलग्नरत्नत्विषां जालकैरावृतोत्तुङ्गचञ्चत्फणाचक्रवालं महाविभ्रमं कोपदीप्तान्तनेत्रं कृतान्तग्रहग्रस्तकालोग्रदण्डानुरूपं विरूपान्तकण्ठद्युतिं दुष्टमाशीविषं निर्विषीभूतमायान्तमासन्नमास्कन्दति त्वामनुस्मृत्य देवि क्षणं नष्टभीतिः पुमान् ॥५॥

वदनकुहरनिर्गताट्टहासोल्लसत्पावकज्वालमाकुण्डलीभूतवक्त्रभ्रुवं घोरदंष्ट्राकरालं कराग्रोद्धतान्त्रावलीजालमावेष्टितव्यालवल्लीनिबद्धोद्धताग्निप्रभापिङ्गलालोलवालं करालं कपालार्धसन्धारिणं यातुधानं विधानं (?) कुनासादधानं ‿ – – ‿ नात्थं गृहीतोग्रशस्त्रं क्षुधात्तसमुत्त्रासयन्तं तथा पश्यतोऽपित्वदुद्गीतमन्त्राक्षरैर्ध्यायिनो देहिनो देवि तारे तवात्म प्रसादादभयं नैव सञ्जायते ॥६॥

विजनगहनपादप्रान्तकान्तारघोराध्वसुस्थापिताः कोपरक्तान्तनेत्रादरालोलवक्त्राः सुसन्नद्धगात्राः सशूलासिहस्ता विचित्रायुधाङ्काः समापिङ्गलश्मश्रवः केचिदुत्खातखड्गद्युतिश्यामलाङ्गाः ‿ – – ‿ – घोरकोदण्डकज्यानिवृष्टप्रकोष्ठाविहिंसैकनिष्ठाः समावृत्य संगृह्यतां विध्यतां नीयतामन्तकावासमित्युक्तिभिर्देवि निर्भर्त्सयन्तः क्रुधा विस्फुरन्तस्त्वरन्तोऽपि घातोद्यतास्तस्कराः छिन्नतां यान्ति पुंसस्तवाम्ब प्रणामाङ्कनाम-सङ्कीर्त्तनात् ॥७॥

कुपितनृपतिघोरहुङ्कारसङ्क्षोदनानन्तरोत्थापितक्रुद्धवीरदराकृष्टकेशा ग्रहग्रस्तख – ‿ – – ‿ – – ‿ पार्ष्णि प्रपाताखिलक्षोदि-

ताङ्गा इव छिन्नपक्षाभिभूताश्चलद्भीमकालायसशृङ्खलादामसन्दानितेना-द्रेकिञ्जल्कगन्धलुब्धालिमालासमालिङ्गिताब्जद्वयेनैव — — ⏑ भागं-द्वियुग्मेनसञ्जातकृच्छ्व्यथाविक्लवीभूतचित्ता नरा बन्धनागारमध्ये स्थिताः कालदूतैरिवारक्षकैरावृता देवि तारे जये बन्धनात् मोक्षणात् त्वामनुस्मृत्य मातः क्षणं नष्टभीतिक्रमाः ॥८॥

प्रलयपवनचण्डचण्डानिलोद्धूत — — ⏑ — — ⏑ मालाकुली-सङ्कुलीचक्रचक्रीकृतक्रूरनागेन्द्रफुत्कारवह्निस्फुलिङ्गोत्करे — ⏑ — ग्रस्तबीभत्स — चलत्पुच्छधाराहतोद्धूतवीचीवयाद्धिभ्रमत्फेन-पिण्डारुणे पाण्डरे दुस्तरे सागरेऽन्तर्हिताशेषकूले विशाले समुत्खात पातालगर्तस्थितावर्त्तसम्भ्रान्तपर्य्यस्त — — ⏑ — सत्वरैः कातरैर्देवि तारे नरैः प्राप्यते गाधमाजानुदघ्नं महाम्भोनिधेः ॥६॥

इति शुभवरदे जये जातवेदःप्रमोदे जगत्त्राणदे पुष्टिदे बृद्धिदे मुक्तिदे भूतिभद्रे सुभद्रे कृतार्द्रे सुचन्द्राभवक्त्रे शिवे विश्वरूपे धृतत्रय्यध्वरूपे ध्रुवे श्यामवर्णे शरण्ये सुपुण्ये सुप्रबुद्धे धूतध्वान्तसम्बुद्धरत्नप्रभापिङ्गकेशे-हताशेषदोषे विशुद्धार्थवागीश्वरि ध्यानयोगेश्वरि प्राप्तवद्येऽनवद्येऽतिसूक्ष्मे वरे देवि ते दण्डकस्तोत्रमेतेन पुण्येन लोकोऽखिलो दग्धदोषेन्धनो ह्यस्तु-बोधास्पदन्नच्युतन्निर्जरं ब्रह्मरुद्रेन्द्रविष्ण्वादिभिर्वन्दितम् पूजितं नूर्जितं सर्वलोकाधि—कं वरं भक्तिवीजेन चाहं भवेयं तवामोघपादाम्बुजाराध-नाततपरो दानशीलक्षमाध्यानवीर्यादिभिश्चान्वितः सर्वदुःखान्तकृत् सर्व-सत्वार्थकारी जिनः स्यामहम् ॥१०॥

॥ भगवत्या आर्यताराया दण्डकस्तोत्रं समाप्तम् ॥

Reprinted from Sino-Indian Studies, Vol. 1, Part 2, January 1945. Restored into Sanskrit from Chinese Transliterations.

अष्ट-महा श्रीचैत्य संस्कृत स्तोत्रम्

जातिम् बोधिम् प्रवरमतुलं धर्मचक्रं च रम्यो ।
चैत्यं चाद्यं त्रिभुवनमहितम् श्रीमहाप्रतिहार्यम् ॥

स्थानं चेदं हिमगिरिनिलयं देवदेवावतार: ।
वन्देहं प्रणमतशिरसा निवृता यत्र बुद्धाः ॥१॥
वैशाल्यां धर्मचक्रे शिशुमगिरितटे भीष्मकायोदितीरे ।
श्रावस्त्या बोधिमूले कुशीनगरवरे लुम्बिनी-कापिलालये ॥

कौशाम्व्या स्मेरकोष्ठे मथुरवरपुरे नन्दगोपस्य राष्ट्रे ।
ये चान्ये शास्तु चैत्या दशवलवलिनस्तान् नमस्यामि मुर्घ्ना ॥२॥
काश्मीरे चीनदेशे खशतटयमुने मर्वारे सिंहले वा ।
लाठोड्रे सिन्धुपौण्ड्र समतटमगधे मेखले कोशले वा ॥
नेपाले कामरूपे कलशवरपुरे काञ्चीसौराष्ट्रराष्ट्रे ।
ये चान्ये धातुगर्भा दशवलवलिनस्तान् नमस्यामि मूर्घ्ना ॥३॥

कैलाशे हेमकूटे हिमगिरिनिलये मन्दरे मेरुशृङ्गे ।
पाताले वैजयन्ते धनपतिनिलये सिद्धगन्धर्वलोके ॥
ब्रह्माण्डे विष्णुभूमौ पशुपतिभवने चन्द्रसूर्यादिलोके ।
ये चान्ये धातुगर्भा दशवलवलिनस्तान् नमस्यामि मूर्घ्ना ॥४॥

ये चाष्टौ धातुगर्भा दशवलवलिनः कुम्भसंज्ञाश्च चैत्याः ।
अंगारख्यास्तथान्ये हिमरजतनिभाः स्तूपरत्नप्रकाशाः ॥
पाताले ये च भूम्या गिरिशिखरगताः सर्वतो धातुगर्भा ।
बुद्धानां यानि बिम्वा प्रतिदिनमसकृत् यानि मूर्घ्ना नमामि ॥५॥

अष्टमहाचैत्यवन्दनं समाप्तम् ।

त्रिकाय स्तवः

यो नैको नाप्यनेकः
स्वपरहितमहासम्पदाधारभूतो
नैवाभावो न भावः
स्वमिव समर......विभावस्वभावः ।
निर्लेपं निर्विकारं
शिवं असमसमं व्यापिनं...प्रपञ्चं
वन्दे प्रत्यात्म द्यं
तमहमनुपमं धर्मकायं जिनानाम् ।
लोकातीतामचिन्त्याम्
सुकृतसफलामात्मनो यो विभूतिम्
पर्षन्मत्तो (?) विचित्रां
स्तभयति महतीं...मतां प्रीतिहेतुम् ।
बुद्धानं सर्वलोक-
प्रसृतं अविरतोदारसद्धर्मकोशम् ।
वन्दे सम्भोगकायं
तमघनिमहाधर्मराजां प्रतिष्ठाम् ।
सत्त्वानां भागहेतुः
क्वचिदनभ्र इवाभाति यो दीप्यमानः ।
सम्बोधौ धर्मचक्रे
क्वचिदपि च पुनर्दृश्यते यः प्रशान्तम् ।
नैकाकारप्रभृतं
त्रिभवभयहरं विश्वरूपिरूपो यः ।
वन्दे निर्वाणकायं
दशदिगनुगतं तं महार्थं मुनीनाम् ।

सत्त्वार्थैककृपाणाम्
अपरिमितमहायानपुण्यानयानाम् ।
कायानां सौगतानां
प्रतिविगतमनोवाक्पथानां त्रयाणाम् ।
कृत्वा भक्त्या प्रणामं
कुशलमुपचितं यन्मया बोधिबीजम्
त्रिकायास्तेन लब्धा
जगदिदमखिलं बोधिमार्गे नियुङ्क्ते ॥
त्रिकायस्तवः समाप्तः ।

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BALIDWIPA is still a stronghold of Hinduism. Its inhabitants continue to be Hindus even though on all sides they are surrounded by peoples who have allowed themselves to be converted to Islam or Christianity. They show reverence to the Mahabharat and pay honour to the Vedas and the Geeta as their most sacred books. Their language is full of Sanskrit words. Their Brahmans are mostly Sanskrit Pundits. The Swayambar form of marriage still prevails in Bali.

JAVA is the ancient Yava Dwipa, mentioned in the Ramayan and other Sanskrit Texts. Java was a stronghold of Hinduism till the end of the 14th century, when the Arab traders began to pour in and the militant Muslims gradually converted the people to Muslim religion. But even now the people of Java, though Muslim by faith, retain many traces of Hindu culture about them. The Ramayan and the Mahabharat are still a living force in Java. Rama, Karna and Arjuna are still their favourite heroes, and they often name their children after them. The influence of Hindu culture is most vividly noticeable in the ancient sculpture and architecture of Java. Java is strewn over with relics of ancient Hindu temples. The most remarkable among them is the Borobudur temple. This beautiful and huge temple is undoubtedly one of the architectural masterpieces of the world.

तथि	संख्या	तिथि	संख्या

तिथि	संख्या	तिथि	संख्या